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# A NEW VARIORUM EDITION OF SHAKESPEARE

Founded by Horace Howard Furness (1833-1912), continued  
by Horace Howard Furness, Jr. (1865-1930), and now issued  
under the sponsorship of the Modern Language Association  
of America.

JOSEPH QUINCY ADAMS, General Editor

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## THE SONNETS

Approved for publication by the Supervisory Committee on  
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A NEW VARIORUM EDITION

OF

5-671

# SHAKESPEARE

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## *THE SONNETS*

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EDITED BY  
HYDER EDWARD ROLLINS

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*Volume I*

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PHILADELPHIA & LONDON  
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## P R E F A C E

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To read all, or nearly all, the "literature" under which Shakespeare's sonnets are submerged is a wearisome task that, at least up to the date 1942, should not have to be repeated. Much of this literature has long since gone among the wastes of time, and yet there are good reasons why summaries of it should be made accessible to those who have no precious time at all to spend in hunting it out for themselves. Perhaps an ideal edition of the sonnets would be devoted to facts, explanations of meaning, and esthetic criticism, giving little or no stress to theories about sonnet problems or to identifications of sonnet personages; but for such an edition the *New Variorum Shakespeare* is no place. While there is truth in the remarks of Knox Pooler and James Joyce, "No theory or discovery has increased our enjoyment of any line in the Sonnets or cleared up any difficulty" and "Shakespeare is the happy hunting ground of all minds that have lost their balance," the fact remains that a Variorum editor is obliged to pay the compliment of a bow or a nod to nearly all the theories and discoveries, many of them extremely diverting, which have been set forth in print. In any case, it is frankly impossible to draw lines for inclusion and exclusion. No distinction, for example, could possibly be made between professional and amateur scholars or critics. If I seem to devote too much space to the views of what may be called the unorthodox, or anti-Stratfordian, schools, I can only say that they are necessary for completeness, and that not infrequently they rest upon no more shaky foundation of fact and fancy than the pronouncements of orthodox commentators. Even the learned magazines, which are presumably directed only at scholarly readers, all too often contain articles of academic origin which one might have expected to find in *Baconiana* and its rivals.

At any rate, I have largely confined my discussions of the problems of date, arrangement, and the like and of the various candidates for the roles of the friend, the dark woman, and the rival poet to the Appendixes, where they may be pondered upon or ignored as the reader chooses. Each Appendix is complete in itself, a fact that has necessitated some repetition of quotation and reference to avoid endless and irritating cross-references. In each I have tried to summarize fairly—and without exclama-



tion points—the opinions of scores of writers, with many of which I have no agreement.

Since the problems and personages of the sonnets are corralled in the Appendixes, they play almost no part in the Commentary, which, with very few exceptions, is limited to explanation, interpretation, and criticism. Editors and commentators have violently disagreed about the meaning of various words, phrases, and passages. In such cases it has seemed wise to give fairly copious notes, many of which flatly contradict one another, and then ordinarily to let the reader make his own choice from them. I have felt no compulsion to express my own views—indeed to do so would have been impertinent and annoying—about all the conflicts of opinion. Generally an effort has been made to credit the explanatory and illustrative notes to their first propounders. As a result, older scholars like Malone, Steevens, Abbott, and Schmidt may seem to occupy disproportionate space; yet the more one observes the intrepid repetitions of Shakespeare's present-day editors and critics, the more one admires the learning and wisdom of their predecessors. Whole editions of the sonnets have been based almost exclusively on Malone, Abbott, and Schmidt.

My debt to R. M. Alden's edition of the sonnets (1916) and to Dr. Samuel A. Tannenbaum's recent bibliography (1940) is heavy. Some repetition of material used by Alden was inevitable, and I can only hope that my own edition, also published in the throes of a world war, will last as well as his and will show something of his admirable sanity in dealing with vexed and unanswerable questions. Dr. Tannenbaum, too, has been an excellent guide. Except for some thirty books or articles, most of them apparently not to be found in America, and for some half dozen inaccessible typewritten dissertations, I have examined all the 1637 items he enumerates, and to them have added very numerous others, mainly general works on Shakespeare which he had no occasion to list.

For permission to use their editions of Shakespeare's sonnets and for other courtesies I am indebted to Dr. A. S. W. Rosenbach and to the officials of the Boston Public, Folger Shakespeare, Harvard University, Henry E. Huntington, New York Public, and Elizabethan Club (Yale) libraries in America, as well as to the inter-library loan service of the Library of Congress, which has brought me many volumes from collections scattered over



the United States; and to the Bodleian, British Museum, and Trinity College, Cambridge, libraries in England. To the Harvard University Clark Bequest I am indebted for a grant covering much of the cost of preparing these volumes for the press, and to Mrs. Beatrice Hayward for expert assistance in the proofreading.

For help on one matter or another I am grateful to my colleagues, Professors Douglas Bush, J. B. Munn, F. N. Robinson, and B. J. Whiting; to my Washington friends, Dr. G. E. Dawson and Dr. J. Q. Adams, the General Editor, who also made the suggestions and annotations entered after his surname in the Commentary and Textual Notes; and to a number of my former students, especially (to use peace-time titles) Messrs. T. M. Cranfill, Ferris Cronkhite, K. P. Few, S. F. Johnson, R. F. Lockridge, Dr. Claude M. Simpson, Jr., all of Harvard, and Professor F. B. Williams, Jr., of Georgetown University. Much of the drudgery behind these volumes was lightened by the expert and loyal assistance of Dr. Otto Schoen-René, of Harvard, and Professor Marie Louise Edel, of Wellesley College, both of whom have unobtrusively but capably taught their old teacher. In particular, I cannot acknowledge too warmly Mr. Schoen-René's help in tracking down numerous German criticisms, theories, and revelations to their literary, philological, or esoteric lairs. Miss Edel, in addition to contributing the section on *Willobie His Avis*, was an invaluable assistant and critic from the very inception of this work until the manuscript was turned over to the printer. Without her aid it would have had much less claim to completeness and accuracy, and its publication would have been considerably delayed. No doubt various errors of fact and judgment will be found herein (as Samuel Daniel says, "It is a fate common to books and bookmen, and we cannot avoid it"), but none are hers.\*

H. E. R.

Cambridge, Massachusetts,  
January 17, 1943.

\* Since this Preface was written, war conditions have considerably delayed publication. Hence occasionally I have inserted references to books and articles published after 1942.



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# THE PLAN OF THIS EDITION

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This edition gives, first, as Textual Notes, on the same page with the text of the first quarto (Q), the variant readings of Sh.'s sonnets in the so-called "second edition" (Benson's *Poems* of 1640) and in a number of important later editions dating from 1710 to 1942; and then, as Commentary, notes which the editor has considered of value or interest for the purpose either of elucidating the text or of illustrating the history of Shakespearean criticism. The Appendixes are devoted to discussions and criticisms which, because of their length, could find no place elsewhere.

The text here reprinted is the Huntington-Steevens copy of the first quarto, 1609. With it have been collated the twelve other known copies: those in the British Museum (2), Bodleian (2), Henry E. Huntington, John Rylands, Elizabethan Club (Yale), Folger Sh. (2), Trinity College (Cambridge), Harvard, and A. S. W. Rosenbach libraries.

The following editions are collated in the Textual Notes and often quoted or referred to in the Commentary and the Appendixes:<sup>1</sup>

John Benson ( <i>Poems: VWritten By Wil. Sh.</i> )	[Ben.]	1640
Bernard Lintott ( <i>Collection of Poems</i> , vol. II) <sup>2</sup>	[Lint.]	[1711]
Charles Gildon ( <i>Works</i> , vol. VII)	[Gild. <sup>1</sup> ]	1710
Charles Gildon ( <i>Works</i> , vol. IX)	[Gild. <sup>2</sup> ]	1714
George Sewell ( <i>Works</i> , vol. VII)	[Sew. <sup>1</sup> ]	1725
George Sewell ( <i>Works</i> , vol. X)	[Sew. <sup>2</sup> ]	1728
A. Murden, R. Newton, etc. ( <i>Poems</i> )	[Mur.]	[1741?]
Thomas Ewing ( <i>Poems</i> )	[Ew.]	1771
Francis Gentleman ( <i>Poems</i> )	[Gent.]	1774
Thomas Evans ( <i>Poems</i> )	[Evans]	1775
Edmond Malone ( <i>Supplement to the Edition of Sh.'s Plays Published in 1778</i> , vol. I) <sup>3</sup>	[Mal. <sup>1</sup> ]	1780
Edmond Malone ( <i>Plays and Poems</i> , vol. X) <sup>3</sup>	[Mal. <sup>2</sup> ]	1790

<sup>1</sup> The abbreviations of editors' names are used only in the Textual Notes—not in the Commentary or the Appendixes.

<sup>2</sup> The sonnets are in vol. II, which, though ordinarily misdated 1709 or 1710, actually was published in 1711. For convenience I follow the usual order, though Gildon's first edition, predated 1710 on the title-page, appeared before Lintott's—in September, 1709. For details about the editions from Lintott to Malone see II, 29-40.

<sup>3</sup> With notes by George Steevens and others.

James Boswell ( <i>Plays and Poems</i> , vol. XX) <sup>1</sup>	[Var.]	1821
Alexander Dyce ( <i>Poems</i> , Aldine Poets)	[Ald.]	1832
Charles Knight ( <i>Works</i> , "Tragedies, Vol. II," Pictorial Ed.)	[Knt. <sup>1</sup> ]	1841
J. P. Collier ( <i>Works</i> , vol. VIII)	[Coll. <sup>1</sup> ]	1843
Robert Bell ( <i>Poems</i> , English Poets, Annotated Ed.)	[Bell]	1855
H. N. Hudson ( <i>Works</i> , vol. XI)	[Huds. <sup>1</sup> ]	1856
Alexander Dyce ( <i>Works</i> , vol. VI)	[Dyce <sup>1</sup> ]	1857
J. P. Collier ( <i>Sh.'s Comedies, Histories, etc.</i> , vol. VI)	[Coll. <sup>2</sup> ]	1858
Howard Staunton ( <i>Plays</i> , vol. III)	[Sta.]	1860
Nicolaus Delius ( <i>Werke</i> , vol. VII)	[Del.]	1860
W. G. Clark and W. A. Wright ( <i>Works</i> , Globe Ed.)	[Glo.]	1864
R. G. White ( <i>Works</i> , vol. I)	[Wh. <sup>1</sup> ]	1865
J. O. Halliwell [-Phillipps] ( <i>Works</i> , vol. XVI)	[Hal.]	1865
W. G. Clark and W. A. Wright ( <i>Works</i> , vol. IX)	[Cam. <sup>1</sup> ]	1866
Alexander Dyce ( <i>Works</i> , vol. VIII)	[Dyce <sup>2</sup> ]	1866
Charles Knight ( <i>Works</i> , "Tragedies.—Vol. II," Pictorial Ed., 2d Ed. Revised)	[Knt. <sup>2</sup> ]	1867
Alexander Dyce ( <i>Works</i> , vol. VIII)	[Dyce <sup>3</sup> ]	1876
J. P. Collier ( <i>Plays and Poems</i> , vol. VIII)	[Coll. <sup>3</sup> ]	1878
H. N. Hudson ( <i>Complete Works</i> , vol. XX, Harvard Ed.)	[Huds. <sup>2</sup> ]	1881
Edward Dowden ( <i>Sonnets</i> )	[Dow.]	1881
R. G. White ( <i>Mr. William Sh.'s Comedies . . . and Poems</i> , vol. IV, Riverside Sh.)	[Wh. <sup>2</sup> ]	1883
W. J. Rolfe ( <i>Sh.'s Sonnets</i> , English Classics)	[Rol.]	1883
Thomas Tyler ( <i>Sh.'s Sonnets</i> )	[Tyler]	1890
W. J. Craig ( <i>Complete Works</i> , Oxford Sh.)	[Oxf.]	[1891]
W. A. Wright ( <i>Works</i> , vol. IX, Cambridge Sh.)	[Cam. <sup>2</sup> ]	1893
George Wyndham ( <i>Poems</i> )	[Wynd.]	1898
Samuel Butler ( <i>Sh.'s Sonnets</i> ) <sup>2</sup>	[But.]	1899
C. H. Herford ( <i>Works</i> , vol. X, Eversley Ed.)	[Herf.]	1899
H. C. Beeching ( <i>Sonnets</i> , Athenaeum Press Series)	[Beech.]	1904
W. A. Neilson ( <i>Complete Dramatic and Poetic Works</i> , Cambridge Poets)	[Neils. <sup>1</sup> ]	1906
A. H. Bullen ( <i>Works</i> , vol. X)	[Bull.]	1907
C. M. Walsh ( <i>Sh.'s Complete Sonnets</i> )	[Wal.]	1908
C. K. Pooler ( <i>Sonnets</i> , Arden Sh.)	[Pool. <sup>1</sup> ]	1918
E. B. Reed ( <i>Sh.'s Sonnets</i> , Yale Sh.)	[Yale]	1923
T. G. Tucker ( <i>Sonnets</i> )	[Tuck.]	1924
C. K. Pooler ( <i>Sonnets</i> , 2d Ed., Arden Sh.)	[Pool. <sup>2</sup> ]	1931
M. R. Ridley ( <i>Sonnets</i> , New Temple Sh.)	[Rid.]	1934

<sup>1</sup> With notes by Malone, Steevens, and others.

<sup>2</sup> Reissued, "New ed., London, 1927."



Tucker Brooke ( <i>Sh.'s Sonnets</i> )	[Brk.]	1936
G. L. Kittredge ( <i>Complete Works</i> )	[Kit.]	1936
G. B. Harrison ( <i>Sh.'s Sonnets</i> , Penguin Sh.)	[Har.]	1938
W. A. Neilson and C. J. Hill ( <i>Complete Plays and Poems</i> )	[Neils. <sup>2</sup> ]	1942

The following editions I have not collated beyond sometimes referring to them in disputed passages and recording occasional readings that have significance or interest of one sort or another; but most of them are frequently cited in the Commentary and the Appendixes.

Bioren and Madan ( <i>Plays and Poems</i> , vol. VIII)		1796
G. G. and J. Robinson, R. Faulder, etc. ( <i>Works</i> , vol. VII)		1797
W. C. Oulton ( <i>Poems</i> , vol. II)		1804
William Hazlitt ( <i>Supplementary Works</i> )		1852
Robert Cartwright ( <i>Sonnets . . . Rearranged and Divided</i> )		1859
F. T. Palgrave ( <i>Songs and Sonnets</i> ) <sup>1</sup>		1865
Thomas Keightley ( <i>Plays and Poems</i> )	[Ktly.]	1865
Gerald Massey ( <i>Sh.'s Sonnets Never Before Interpreted</i> ) <sup>2</sup>	[Massey <sup>1</sup> ]	1866
F. J. Furnivall ( <i>Leopold Sh. The Poet's Works</i> )		[1877]
William Sharp ( <i>Songs, Poems, and Sonnets</i> )		1885
Gerald Massey ( <i>Secret Drama of Sh.'s Sonnets</i> )	[Massey <sup>2</sup> ]	1888
A. W. Verity ( <i>Works</i> , vol. VIII, Henry Irving Sh.)		1890
W. J. Rolfe ( <i>Poems</i> )		1890
F. S. Ellis ( <i>Poems</i> , Kelmscott Ed.)	[Kelmscott]	1893
Israel Gollancz ( <i>Sh.'s Sonnets</i> , Temple Sh.)		1896
Parke Godwin ( <i>New Study of the Sonnets of Sh.</i> )		1900
C. C. Stopes ( <i>Sh.'s Sonnets</i> , The King's Sh.)		1904
Sidney Lee ( <i>Sh. Poems &amp; Pericles</i> ) <sup>3</sup>		1905
W. J. Rolfe ( <i>Sh.'s Sonnets</i> )		1905
W. H. Hadow ( <i>Sh.'s Sonnets</i> )		1907
Sidney Lee ( <i>Complete Works</i> , vol. XXXVIII, Renaissance Ed.)		1907
Charlotte Porter ( <i>Sonnets and Minor Poems</i> , First Folio Sh.)		1912

<sup>1</sup> I have been unable to find a copy of the 1864 edition mentioned by Jaggard (*Sh. Bibliography*, 1911, p. 453).

<sup>2</sup> Reissued in 1872, with a "Supplemental Chapter," under the title *The Secret Drama of Sh.'s Sonnets*.

<sup>3</sup> Lee's work was also issued in five volumes—(1) *Venus*, (2) *Lucrece*, (3) the *P. P.*, (4) the *Sonnets* (with the *L. C.*), (5) *Pericles*—each with its own title-page.

R. M. Alden ( <i>Sonnets and A Lover's Complaint</i> , Tudor Sh.)		1913
R. M. Alden ( <i>Sonnets</i> )		1916
A. H. Bullen ( <i>Sh.'s Sonnets</i> ) <sup>1</sup>		1921
Denys Bray ( <i>Original Order of Sh.'s Sonnets</i> )	[Bray <sup>1</sup> ]	1925
Denys Bray ( <i>Sh.'s Sonnet-Sequence</i> )	[Bray <sup>2</sup> ]	1938

As Dr. Johnson wisely remarked, "The duty of a collator is, indeed, dull, yet, like other tedious tasks, is very necessary." The results of such a dull, necessary duty, the Textual Notes, need a few words of explanation.

All the misprints in the 1609 quarto are kept in my text and are recorded in the Textual Notes. Those which occur only in Q, not in any subsequent edition, ordinarily have such entries as "*TThy guift*, Q," "*for get* Q"; but where uncertainty might exist in a reader's mind about what the correct reading should be, the form "*dispode*] *dispos'd* Ben. +," "*stall*] *shall* Ben. + " is substituted. Where some editions after 1609 retain a real or apparent misprint, an entry like "*naughts*] Ben., Lint. *naught* The rest," "*bitter*] Lint. *better* The rest" makes that fact clear. Where other copies of Q differ from the Huntington-Steevens copy, the text herein reprinted, the variations are recorded in such entries as "*prophane*] *profane* Q (Folger-Mildmay, Elizabethan Club)," "*Charter*] *Cha ter* Q (Folger-Mildmay, Elizabethan Club, B. M.-Grenville, Huntington-Bridgewater, Rosenbach)," which indicate that all the known copies not mentioned in the entry have the reading before the bracket. Elsewhere, readings at the right of the bracket are always those of editions later than 1609.

Unmistakable misprints—like inverted, transposed, or mis-spaced type—in editions later than 1609 are in general passed over silently. They are listed for Benson (1640) when the copies I have examined differ from one another;<sup>2</sup> as are misprints in all editions later than 1609 when they spell what is, or appears to be, a new word (as *do* for *to*, *went* for *wert*, *dare* for *deare*, *repaine* for *repaire*, *voices* for *vices*) or influence a later text (as *wiry*: *wity*: *witty*, *inheritors*: *in heritors*: *in Herriots*).

Variations, or modernizations, of spelling (as *sieth*: *scythe*,

<sup>1</sup> With an appended "Note" (paged 1-7) by Bullen.

<sup>2</sup> One copy in the Folger Sh. Library with the number 3434 jotted on a fly-leaf by a former owner cannot now, because it is inaccessible in storage, be more accurately identified. I call it "Folger 3434."



*coopelment: couplement, could: cold, beare: bier, too: to*) are ordinarily passed over in silence. They are recorded in cases where uncertainty might exist in a reader's mind about what word is intended (*shewers: showers, yawes: jaws, marierom: marjoram, Currall: Coral*), where editors have disagreed about their interpretation (*foles: fools: foals, fild: fil'd: fill'd, trauaill: travail: travel*), or where some modern editors keep the early forms (like *sheeds, desart, randon, jealous*) while others give those of the present day (*sheds, desert, random, jealous*).

The editors' practise in retaining or eliminating the italics and capitals of the quarto and in introducing italics and capitals of their own is noticed only in the few places where the meaning is thereby affected or where (as in 135 and 136) there is great variation of opinion.

Editions listed immediately after the bracket may have immaterial differences from Q in spelling and in the use of capitals and italics; for example, in "*vaines, . . . gaines?*]" Ben., Lint., Tuck., Har." the modern editions of course read "veins, . . . gains?" and in "*Intrim*]" Tyler, Wynd., Herf., Kit." Wyndham reads "Int'rim" (italicized) and the others "int'rim" (roman). Readings at the right of the bracket are given in the form used by the earliest edition cited, although later editions may have immaterial variations in spelling and in the use of capitals and italics; for example, in "*owne selfe loue*]" *owne selfe-loue* Lint. + " readers are to assume that most editions have "own self-love," and in "*more repleat,*]" *more, Repleat* Gild. +, " that most editions have "more, replete." But when a reading is listed as in "the rest," it is cited in modern form, even though the earliest edition to print it may have an older form: thus a typical entry reads "*vnstayned*]" Lint. *unstained* The rest," although Benson actually has "unstayned."

Changes in punctuation are entered only where the sense is unmistakably affected or where the punctuation (or lack of it) in the 1609 text demands specific comment or correction. Hyphens are noted only where their presence or absence changes the meaning. An asterisk prefixed to a reading indicates that the editors who adopt it have immaterial differences in punctuation not affecting the sense.

Agreement of five or more consecutive editions later than Q (1609) and earlier than Malone (1780) is shown by a hyphen between the abbreviations of editors' names. Thus "Ben.-Evans"

means that the 1640 edition and all other editions up to and including Evans's of 1775 have the reading in question; "Ben.-Ew.," "Ben.-Mur.," "Ben.-Sew.," "Lint.-Evans," "Gild.-Evans," "Gild.-Ew.," "Gild.<sup>2</sup>-Evans," "Sew.-Evans," and "Sew.<sup>2</sup>-Evans" also occur. Where two or more editions by the same editor have been collated, their agreement is indicated by the unqualified entry of the abbreviation of the editor's name ("Mal.," "Coll."). When the editions differ, "Mal.<sup>1</sup>," "Mal.<sup>2</sup>," "Coll.<sup>1</sup>," "Coll.<sup>2</sup>," "Coll.<sup>3</sup>" give warning.

A plus sign indicates that a reading is found in all the editions which in the list on pp. xi-xiii, above, follow the one just cited. So "*art* Ben.+" shows that *art* occurs in the 1640 and in every other edition I have collated from 1640 to 1942. "The rest" includes all collated editions from 1640 to 1942 that are not specifically named in the entry concerned.

As the plan of this series requires that attention be paid to textual conjectures, a large number (many of no real value or even impertinent) have been included. "Conj.," then, signifies a suggested emendation not printed in a text. Whenever possible its deviser and (unless it is given in the Commentary) the place where it was suggested are cited, but when these could not be determined, or when the conjecture was first recorded in some edition of Sh., the name of the first editor to put the conjecture in his notes is given in parentheses; as "Kinnear conj. (*Cruces*, 1883, p. 496)," "Nicholson conj. (Cam.<sup>2</sup>)," or "Tyrwhitt conj. (Mal.)." Conjectures made by editors of the collated texts and recorded in the notes to their editions are entered simply as "Dyce conj.," "Rid. conj." "Cap." refers to the manuscript corrections (only the more important of which are here reproduced) made about 1766 by Edward Capell in his copy of Lintott's edition (Trinity College, Cambridge).

All remarks in the Commentary not otherwise assigned and all matter in the Commentary, Textual Notes, and Appendixes printed between square brackets ([ ]) are the editor's. Where square brackets appear in the works quoted, they have been changed to shaped brackets (⟨ ⟩). Quotations and references made by other writers have been verified and, wherever necessary, silently corrected, and citations of volume, page, act, scene, and so forth have been supplied within square brackets. Their own remarks, however, are—with occasional exceptions for dictionary definitions—reproduced exactly. Quotations



from and references to Sh.'s plays have been made to conform to the text of Kittredge (1936), but for the sonnets the present text and for the five other non-dramatic works the *New Variorum Sh.* edition (1938) of *The Poems* are followed. The sonnets themselves are referred to by the arabic numerals 1-154. Cross-references from volume I to volume II are given in such abbreviated forms as "see II, 225," those from volume II to volume I as "compare I, 350," "see 35.4 n.," or "see the notes to 130."





# NAMES AND TITLES

## ABBREVIATED

---

Abbott	Edwin Abbott, <i>A Shakespearian Grammar</i>
<i>Archiv</i>	<i>Archiv für das Studium der neueren Sprachen und Literaturen</i>
<i>Beiblatt</i>	<i>Beiblatt zur Anglia</i>
<i>Blackwood's</i>	<i>Blackwood's Edinburgh Magazine</i>
<i>C. H. E. L.</i>	<i>The Cambridge History of English Literature</i>
<i>Cornhill</i>	<i>The Cornhill Magazine</i>
<i>D. N. B.</i>	<i>Dictionary of National Biography</i>
<i>E. S.</i>	<i>Englische Studien</i>
<i>Fortnightly</i>	<i>The Fortnightly Review</i>
<i>Franz</i>	W. Franz, <i>Shakespeare-Grammatik</i>
<i>G. M.</i>	<i>The Gentleman's Magazine</i>
<i>Jahrbuch</i>	<i>Jahrbuch der deutschen Shakespeare-Gesellschaft</i>
<i>J. E. G. P.</i>	<i>The Journal of English and Germanic Philology</i>
<i>L. C.</i>	<i>A Lover's Complaint</i>
<i>Lippincott's</i>	<i>Lippincott's Magazine</i>
<i>Macmillan's</i>	<i>Macmillan's Magazine</i>
<i>M. L. N.</i>	<i>Modern Language Notes</i>
<i>M. L. R.</i>	<i>The Modern Language Review</i>
<i>M. P.</i>	<i>Modern Philology</i>
<i>N. &amp; Q.</i>	<i>Notes and Queries</i>
<i>N. E. D.</i>	<i>A New English Dictionary on Historical Principles</i>
<i>N. Sh. S. T.</i>	New Shakspeare Society, <i>Transactions</i>
<i>Onions</i>	C. T. Onions, <i>A Shakespeare Glossary</i>
<i>P. &amp; T.</i>	<i>The Phoenix and the Turtle</i>
<i>P. M. L. A.</i>	<i>Publications of the Modern Language Association of America</i>
<i>P. P.</i>	<i>The Passionate Pilgrim</i>
<i>P. Q.</i>	<i>Philological Quarterly</i>
<i>Q</i>	<i>Shake-speares Sonnets, 1609</i>
<i>Quarterly</i>	<i>The Quarterly Review</i>
<i>R. E. S.</i>	<i>The Review of English Studies</i>
<i>S. A. B.</i>	<i>The [New York] Shakespeare Association Bulletin</i>
<i>S. P.</i>	<i>Studies in Philology</i>
<i>Schmidt</i>	Alexander Schmidt, <i>Shakespeare-Lexicon</i>
<i>Sh.</i>	Shakespeare (Shakspeare, etc.)
<i>Sh.'s Poems</i>	<i>A New Variorum Edition of Shakespeare. The Poems</i>
<i>Tannenbaum</i>	S. A. Tannenbaum, <i>Shakspeare's Sonnets (A Concise Bibliography)</i>
<i>T. L. S.</i>	<i>The [London] Times Literary Supplement</i>
<i>Venus</i>	<i>Venus and Adonis</i>
<i>Year's Work</i>	<i>The Year's Work in English Studies</i>



# SHAKE-SPEARES

## SONNETS

Neuer before Imprinted.

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AT LONDON  
By *G. Eld* for *T. T.* and are  
to be solde by *William Aspley.*  
1609.



# SHAKE-SPEARES

## S O N N E T S.

Neuer before Imprinted.

*pretium — 1 — 20 L: 8:*

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*George Steevens.*

AT LONDON

By *G. Eld* for *T. T.* and are  
to be solde by *John Wright*, dwelling  
at Christ Church gate.  
1609.





TO. THE. ONLIE. BEGETTER. OF.  
THESE. INSVING. SONNETS.  
M<sup>r</sup>. W. H. ALL. HAPPINESSE.  
AND. THAT. ETERNITIE.  
PROMISED.

BY.  
OVR. EVER-LIVING. POET.  
WISHETH.

THE. WELL-WISHING.  
ADVENTVRER. IN.  
SETTING.  
FORTH.

T. T.





# SHAKESPEARES, SONNETS.

[1]

From fairest creatures we desire increafe,  
That thereby beauties *Rose* might neuer die,  
But as the riper should by time decease, 3  
His tender heire might beare his memory:  
But thou contracted to thine owne bright eyes,  
Feed'st thy lights flame with selfe substantiall fewell, 6  
Making a famine where aboundance lies,  
Thy selfe thy foe, to thy sweet selfe too cruell:  
Thou that art now the worlds fresh ornament, 9  
And only herauld to the gaudy spring,  
Within thine owne bud buriest thy content,  
And tender chorle makst wast in niggarding: 12  
Pitty the world, or else this glutton be,  
To eate the worlds due, by the graue and thee.

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Sonnet number omitted in Q.

2. *Rose*] Italics kept by Ben.,  
Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Wynd., But.  
*might*] *may* Gild.-Evans.

3. *decease*] *decrease* Gild.<sup>2</sup>, 1796  
ed., Huds.<sup>2</sup>

4. *heire*] *air* Gent.

6. *lights*] *life's* But.

*selfe substantiall*] Hyphened by

Gild.<sup>2</sup>+ (except Har.).

10. *And only*] *An early* Godwin  
conj. (p. 75 n.).

11. *buriest*] *bury'st* Cap.

12. *And...chorle*] *And,...churl*, Cap.,  
Mal.+ (except Har.).

14. *by the...and*] *be thy...and*  
Steevens conj. (Mal.). *by thy...as*  
Godwin conj. (p. 75 n.).

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In the 1640 *Poems* (where 18 and 19 are omitted) 1-17 are rearranged, but an old annotator in one of the Folger copies saw their close relationship. Thus he changed all the new fanciful printed titles (see II, 20) to make them deal



with "Motiues to procreation."—Then BOADEN (in Boswell, ed. 1821) wrote: If . . . [1-19] be attentively examined, they will be found only to expand the argument of . . . [*Venus*, lines 169-174]. I have been tempted frequently to consider those, and many more of the collection, as parts of a design to treat the subject of Adonis in the sonnet form; relinquished by the poet for the present more manageable stanza.—Once started, this idea of the unity of 1-19 has been repeated a thousand times, although the subject of marriage is dropped for good in 17. KNIGHT (ed. 1841, p. 117), for example, regards 1-19 "as a continuous poem, wound up to the climax of a hyperbolical promise of immortality to the [fictitious] object whom it addresses."—GILDEMEISTER (*Sh.'s Sonette*, 1871, pp. xxxi f.), also remarking on their resemblance to *Venus*, finds in 1-19 no talk of marriage but only of the preservation of beauty. These are not arguments to persuade a young nobleman to marry. They are arguments fit for Arcadia.—LEE (*Life*, 1898, p. 98): In the first 'group' the long opening sequence (i.-xvii.) forms the poet's appeal to a young man to marry so that his youth and beauty may survive in children. There is almost a contradiction in terms between the poet's handling of that topic and his emphatic boast in the two following sonnets (xviii.-xix.) that his verse alone is fully equal to the task of immortalising his friend's youth and accomplishments.—GODWIN (ed. 1900, p. 72): While . . . [1-17] nominally advise a young man of beauty and accomplishments to multiply and perpetuate himself by the natural process of procreation, they really mean that he [Sh.] shall multiply and perpetuate himself by the spiritual process of creation, or by the exercise of his faculties in verse-writing or poetry.—JUDGE EVANS (*Saturday Review*, December 26, 1914, p. 648) asserts that 1-17 were "preliminary sketches" for *Venus*.—ALDEN (ed. 1916, p. 51): There is indeed good ground for questioning whether . . . [18 and 19] should be included, as frequently, in the same group with . . . [1-17], and whether they can be thought of as written at the same time, even if admittedly to the same person.—J. J. CHAPMAN (*Glance toward Sh.*, 1922, p. 98): I cannot believe that Shakespeare was sincerely anxious about the continuance of the human species by this youth. . . . To speak brutally, it is a joke.—CHRISTOPHER MORLEY (*Sh.'s Complete Works*, 1936, p. xi): [1-17 may perhaps be Sh.'s] ingenious plea to his friend to get married and leave Shakespeare's girl alone.—The old order changeth, giving place to the new, in the work of H. F. K. GÜNTHER (*Jahrbuch*, 1937, LXXIII, 86 f.), who sees in 1-17 Sh.'s strong views about racial purity and eugenic marriage.

RICHARD SIMPSON (*Introduction*, 1868, pp. 19 f.) cites Plato's *Symposium* to the effect that Love seeks to generate "through a person beloved for beauty, a new person, to replace the original one in its decay," and adds: Of this impulse Beauty is the fuel; and love kindled by beauty is not precisely the love of beauty, but of generation in the beautiful. . . . It is the doctrine . . . [of 1.1 f., and a sort of] text and motto of the whole.—CONRAD (*Jahrbuch*, 1882, XVII, 177): The most important similarities to Daniel are found in the first nineteen sonnets. . . . In Daniel [*Delia*, 1592] we find a similar cycle of eight sonnets, 33-40, which likewise urge the mistress to give herself up to love while she is still young, and promise her immortality.—MASSEY (ed. 1888, pp. 72-74) observed that Sh. took "the greater part of his subject matter for the first 12 or 13 Sonnets from Sidney's *Arcadia*," 1590. See II, 119-121.—LEE (ed. 1905, p. 19 n.): Nothing was commoner in Renaissance literature than for a literary



client to urge on a patron the duty of transmitting to future ages his charms and attainments. [He cites examples from Guarini's *Il Pastor Fido*, 1585, Sidney's *Arcadia*, 1590, and Chapman's prefatory verses to the Duke of Lennox (see the notes to 9.13 f.) before the *Iliad*, 1609, 1611.]—THE SAME (*French Renaissance*, 1910, p. 269 n.): The argument was common in Renaissance literature from the days when Erasmus presented it in his colloquy *Proci et Puellae*. [See the note to 5.9 f. Lee also cites again "the addresses of the old dependant Linco to his master the hero Silvio" of Guarini's *Il Pastor Fido*.]—As BRANDL (*Shakespeare*, 1922, 1937, p. 149) observes, that the friend should marry to propagate his beauty is a motivation found in Plato's *Symposium*; the idea was a favorite of the Petrarchans, but it was not less strange to the practical customs of the London of that day than it is to the London of today.—MARIO PRAZ (*Studies in Seventeenth-Century Imagery*, 1939, I, 105-107) gives parallels from Octavio van Veen's *Amorum emblemata*, 1608 (a book dedicated to Pembroke and his brother), including (sig. \*3),

His beeing borne anew, hee in his children sees,  
And their encrease agayn in more and more degrees.  
Thus loue to mortall man so great a fauor giues,  
That him immortall makes, so that hee euer liues.  
The man that liues alone I may vnhappy call. . . .  
And hee that yeilds no frute whereby the world must liue  
The honor also wants which children parents giue.

1. creatures, increase] HENRY LANZ (*Physical Basis of Rime*, 1931, p. 44): In Shakespeare we find numerous illustrations of such brief [inner] riming of two, sometimes three, words [as in 16.2 (*tirant time*) and 31.5 f. (*teare, deare*)].

1, 2.] MASSEY (ed. 1888, p. 73) compares Sidney's *Arcadia*, 1590, book III, chapter 10 (1912 ed., I, 404), "Beautie . . . is the crowne of the feminine greatness; which gifte, on whom soever the heavens . . . do bestowe, without question, she is bound to use it to the noble purpose, for which it is created."

2. That] I. e. so that, as in 10.9, 14, 39.7, 48.3, 59.9, 63.11, 76.7, 88.8, 98.4, 124.12, 138.3, 142.11, and elsewhere. See ABBOTT (1870, p. 193) and FRANZ (1909, p. 455).

Rose] The italics here used have seemed highly important to innumerable commentators: see especially II, 7-9, 181, and consult the General Index.—FLEAY (*Macmillan's*, 1875, XXXI, 440): There are so many allusions to Southampton as a rose . . . that I cannot help half suspecting that the Rose Theatre is alluded to. [The suspicion is, of course, groundless.]—WYNDHAM (ed. 1898, p. 261): 'Beauty's *Rose*' stands here poetically for the *Idea* or Eternal Type of Beauty, or, at least, for the emblem of that idea.—W. B. BROWN (*N. & Q.*, March 29, 1913, p. 242): Perhaps W. H. was known to his friends as the Rose of Kent, or Devon, or wherever he came from.—MARTHA H. SHACKFORD (*M. L. N.*, 1918, XXXIII, 122) suggests that Wriothesley, pronounced by Sh. as *Rōths-ley* and "softened, by constant repetition, to *Rōse-ly*," accounts for the use of *Rose*, "a word of some hidden meaning." She had been anticipated by G. H. SKIPWITH (*T. L. S.*, July 6, 1916, p. 321), who queried the pronunciation *Rose-lea*.—ACHESON (*Sh.'s Sonnet Story*, 1922, p. 59) finds the italics significant. With no acknowledgment to Skipwith or Shackford he says that

Sh. several times "plays on the resemblance between the word 'rose' and the pronunciation of . . . Wriothesley (pronounced Rose-ley)." [According to FRIPP (*Shakespeare*, 1938, I, 264) Wriothesley is "pronounced Wreesley." See also II, 194.]—YOUNG (*Sonnets of Sh.*, 1937, p. 70): The rose is here symbolic not simply of beauty, but also of aristocratic caste and those virtues which should accompany it such as truth, knightly honor, etc. . . . [It also symbolized] truth in the Neo-Platonic philosophy from which Shakespeare drew much of his imagery.

4. **tender**] SCHMIDT (1875): Especially applied to immature youth. [It is contrasted with *riper* = "older," line 3.]

**beare**] SCHMIDT (1874): Have within, harbour.

5. **contracted**] SCHMIDT (1874): Betrothed. [See 56.10 n.; but, as POOLER (ed. 1918) points out, the use is here metaphorical.]—ALDEN (ed. 1916): The context . . . suggests the notion "confined within the operation of your own eyes."

5-8.] VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 308) appears to have been the first to call attention to apparent borrowings from Ovid's Narcissus story, *Metamorphoses*, III.464, 466: "uror amore mei: flammæ moveoque feroque," "quod cupio mecum est: inopem me copia fecit."—A. E. THISELTON (*Notulae Criticae* (63-71), 1907, pp. 33 f.) suggests that Sir Thomas Browne, in *Religio Medici*, 1642 (*Works*, ed. Keynes, 1928, I, 12), "seems to reflect part of this thought very clearly when in reference to certain heresies he had entertained" he remarks, "but suffering them to flame upon their own substance, without addition of new fuel, they went out insensibly of themselves."—RICK (*Jahrbuch*, 1919, LV, 50 f.) gives the same material as von Mauntz, observing that Sh. frequently plays with this subject, as in 3.7 f., 14, 4.9 f., 9.2, and so on. But he is not sure whether Ovid's influence was exerted directly or indirectly.—W. G. C. BYVANCK (*Book of Homage to Sh.*, 1916, pp. 469-471) wishes to omit these lines to improve the poem. He thinks that some of the sonnets were first written in ten or twelve lines, and later expanded to fourteen. So the omission of 3.5-8, 20.5-8, and 132.5-8 restores the original text "in its full glory and lustre." See II, 185.

5-14.] LEE (ed. 1905, p. 54 n.) calls attention to a manuscript then owned by the bookseller Dobell (now Folger MS. 267.1), which contains a poem made up of 1.5-14, 2.1-4, and 54.5 f. Both he and ALDEN (ed. 1916, p. 23) print this composite version which, apparently based upon the 1640 *Poems*, has no textual value.

6. **selfe substantiall fewell**] SCHMIDT (1875): [Fuel] consisting of one's own substance. [So *N. E. D.* (1911), citing only this line.]—LEE (ed. 1907): Fuel of thine own substance, *i. e.*, sight of thyself. [He follows WYNDHAM (ed. 1898).]—REED (ed. 1923) explains the line: Like a candle, you feed your flame by burning your own substance; or, you feed your eyes (light's flame) on the sight of yourself—you see only yourself.—TUCKER (ed. 1924): The interpretation of 'light's flame' as his *sight* does not fit the next line. The 'light' is that which he sheds, the radiant beauty of his eyes, which is meanwhile eating up itself (l. 14, cf. 2.8) by gazing solely on itself.—FORT (*Time Scheme*, 1929, p. 105): The simile is based on the practice of making up a wood fire by throwing back on to it half-burnt sticks and embers, the life of one who dies unmar-



ried being likened to a fire that is allowed to burn itself out.—A similar idea is expressed in 73.9–12.

9. **ornament**] Compare 21.3, 54.2, 68.10, 70.3, 142.6.

10. **only**] SCHMIDT (1875): Principal, chief.—*N. E. D.* (1902): Peerless, pre-eminent.—BEECHING (ed. 1904) glosses *only herauld*: The first bright flower of a new spring.

**gaudy**] SCHMIDT (1874): Gay and showy.

11. **content**] SCHMIDT (1874): That which to attain would make one happy.—POOLER (ed. 1918): That which you contain, potential fatherhood. [So NEILSON and HILL (ed. 1942); but in his preface, p. xl, Pooler says that it may mean "contentment."]

12. **wast in niggarding**] See 4.5.

13, 14. **be, thee**] The same rime ends 3, 4, and 123. Compare the similar couplet endings of 10, 18, 41, 43, 99, 122, 133, 150.

14.] MALONE (ed. 1780): Shakspeare considers the propagation of the species as *the world's due*, as a right to which it is entitled, and which it may demand from every individual. . . . [Unless he marries, the friend will doubly contribute to the desolation of the world] 1. by thy death, 2. by thy dying childless. [Quoted by POOLER (ed. 1918).]—DOWDEN (ed. 1881) explains the last five words: By means of the grave (which will swallow your beauty—compare Sonnet LXXVII.6 . . . ), and of yourself, who refuse to beget offspring. Compare *All's Well* . . . [I.i.154–156], "Virginity . . . consumes itself to the very paring, and so dies with feeding his own stomach."—J. W. BRIGHT (*M. L. N.*, 1899, XIV, 186 f.) paraphrases: [To eat] the world's due (at the hands of, or owed) by the grave and thee.—TUCKER (ed. 1924) explains *by . . . thee*: Not only by allowing the *grave* ultimately to devour it, but also by thus devouring it yourself.—BROOKE (ed. 1936): The meaning may be that if the friend gluttonizes in selfish childlessness, he cheats the world of what is due it (1) as natural compensation for the losses human mortality imposes, (2) as the special obligation beauty has to reproduce itself.—This is the first line of ten monosyllables in the sonnets, and such lines make up approximately one-tenth of the total number. Evidently (see also the notes to 103.13 f.) Sh. did not agree with such critics as Nashe, who declared (*Christ's Tears*, 1594 [1910 ed., II, 184]): "Our English tongue of all languages most swarmeth with the single money of monasillables, which are the onely scandall of it." Rather he inclined to the idea of Gascoigne, in *Certain Notes of Instruction*, 1575 (Cunliffe's Gascoigne, 1907, I, 468): "The more monasyllables that you use, the truer Englishman you shall seeme, and the lesse you shall smell of the Inkehorne."

## 2

VVhen fortie Winters fhall befeige thy brow,  
 And digge deep trenches in thy beauties field,  
 Thy youthes proud liuery fo gaz'd on now, 3  
 Wil be a totter'd weed of fmal worth held:  
 Then being askt, where all thy beautie lies,  
 Where all the treafure of thy lufty daies; 6  
 To fay within thine owne deepe funken eyes,  
 Were an all-eating fhame, and thriftleffe praife.  
 How much more praife deferu'd thy beauties vfe, 9  
 If thou couldft anfwere this faire child of mine  
 Shall fum my count, and make my old excufe  
 Proouing his beautie by fucceffion thine. 12  
 This were to be new made when thou art ould,  
 And fee thy blood warme when thou feel'ft it could,

1, 2. *shall beseige...digge*] *have besieged...dug* W. C. Hazlitt conj.

4. *totter'd*] Ben., Lint., Bull., Wal., Brk., Har. *tatter'd* The rest.

7. *within...eyes*] Italicized by Coll.<sup>3</sup>  
*owne*] *one* Sew.<sup>1</sup>

*deepe sunken*] Ben., Lint., Gild.<sup>1</sup>, Mur., Ald., Knt., Har. Hyphened by the rest.

8. *all-eating*] *ill-eating* Rid.

10, 11. *this...excuse*] Ben.-Evans,

Har. Italicized by Cap., Coll.<sup>3</sup>, Huds.<sup>2</sup> Quoted and italicized by Mal., Var. Quoted by the rest.

11. *old*] *cold* 1796 ed. *whole* Hazlitt, But. *eld* W. C. Hazlitt conj. (*Shakespear*, 1902, p. 281).

13. *new made*] Hyphened by 1797 ed., Ald., Knt., Bell, Huds.<sup>1</sup>, Sta., Del., Tyler, Herf.

14. *could*, Q.

BROOKE (ed. 1936, pp. 66 f.) lists eight manuscript copies of 2 (see also the notes to 1.5-14). Three of these were first printed in the *Athenaeum*, July 26, August 2, September 6, 1913, pp. 89, 112, 230, by STOPES, BERTRAM DOBELL, and H. T. PRICE, and four were printed by ALDEN (ed. 1916, pp. 21-23). A copy not mentioned by Brooke, "A Lover to his Mistres," is printed by H. H. WOOD (English Association *Essays*, 1931, XVI, 179 f.) from a manuscript lent by T. O. W. Glass. All these versions are later than 1640.—ARNOLD DAVENPORT (*N. & Q.*, May 2, 1942, pp. 242-244) finds the "seed" of this sonnet in the second eclogue of Drayton's *Shepherds' Garland*, 1593, lines 37-57 (1931 ed., I, 51). Six images in 2, he believes, may reproduce six in Drayton. Both poets, however, seem to me to be dealing with commonplaces about old age, though line 2 does show a close parallel with Drayton's "The time-plow'd furrowes in thy fairest field." Compare also the sonnet-like poems in William Bosworth's *Chaste and Lost Lovers*, 1651, sigs. H4-H5, beginning, "When thou shalt be of all thy youth depriv'd, And shalt with ages wrinkled rowes be clad,"



"The time will come, when thy beloved face Shall lose the spring, with which it now is clad."

1. **fortie**] SCHMIDT (1874): Used for an indefinite number, where no exact reckoning was needed. [So FRANZ (1909, p. 212).]—ELZE (*Jahrbuch*, 1876, XI, 288–294) gives numerous Elizabethan examples of *forty* (and *forty thousand*) as representing an indefinite number.

1, 2. **shall beseige, digge**] W. C. HAZLITT (*Shakespear*, 1902, p. 281): Read *have besieged*, *i. e.*, shall have besieged, and for *dig* read *dug*. The action is progressive, not simultaneous. [A strange emendation that has rightly been ignored by the editors.]

2. **trenches**] SCHMIDT (1875): Figuratively, = wrinkles, furrows. [He cites also *Titus Andronicus*, V.ii.23, "these trenches made by grief and care."—TUCKER (ed. 1924) comments on "the military metaphor," begun in line 1. —See the note on 19.9 f., and compare Alexander Brome's *Songs*, 3d ed., 1668, sig. B8, "Lie swaddled in the trenches of your brow."

2, 4. **field, held**] T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, p. 371): Rhymes founded upon the consonantal assonance, false rhymes to modern ears, are largely used in the sonnets, over 90 times in all [as here and in 7.13 f.].—See the notes to 20.10, 12, and 61.1, 3.

3. **liuery**] SCHMIDT (1874): Outward appearance [as in *Lucrece*, lines 1054, 1222].—POOLER (ed. 1918): The beauty and glow of youth.

4. **totter'd weed**] GILDON (ed. 1710, p. lxxii) glossed the adjective as "shaken, tottering, weak[,] tumbling, &c."—MALONE (ed. 1780): A torn garment.—BULLEN (ed. 1907, p. 448), the first modern editor to keep *totter'd*, correctly says: [It] was a recognised form of 'tattered': scores and scores of examples of it may be found. [See 26.11 and II, 15.]

6. **lusty**] SCHMIDT (1874): Full of animal life and spirits. [See 5.7 n.]

8. **all-eating**] Sh.'s only use of this compound adjective.

**thriflesse**] SCHMIDT (1875): Unprofitable. [So *N. E. D.* (1912). Each cites *Twelfth Night*, II.ii.40, "What thriftless sighs shall poor Olivia breathe!"]

9. **deseru'd**] ABBOTT (1870, p. 260): The subjunctive . . . was frequently used, not as now with *would*, *should*, &c., but in a form identical with the indicative, where nothing but the context (in the case of past tenses) shows that it is the subjunctive.

**vse**] POOLER (ed. 1918): Investment, lending at interest.

11.] DOWDEN (ed. 1881): Shall complete my account, and serve as the excuse of my oldness.—BEECHING (ed. 1904): Shall stand for the whole treasure of beauty committed to me (being indeed my own), and so make excuse for my age.—ALDEN (ed. 1913): Complete my account with the world and be an excuse for my age. *Old* is probably a noun (cf. 68, 12). [In his 1916 edition ALDEN doubts this explanation of *old*, which he there rightly assigns to WYNDHAM (ed. 1898).]—POOLER (ed. 1918) paraphrases *sum my count*: Complete the sum due in my account with Nature, *i. e.* balance my account, make an acceptable audit (iv.12).—TUCKER (ed. 1924): Will defend me from accusation when I am old, *i. e.* I can then successfully plead that I have not been guilty of waste.

12.] TYLER (ed. 1890): By proving that he has inherited the beauty of his father.—POOLER (ed. 1918): [Unlike Tyler] I would take . . . [*Proouing*] with "thou"—"thus showing that your beauty is still in existence being inherited by your son."

## 3

Looke in thy glasse and tell the face thou vewest,  
 Now is the time that face should forme an other,  
 Whose fresh repaire if now thou not renewest, 3  
 Thou doo'st beguile the world, vnbleffe some mother.  
 For where is she so faire whose vn-eard wombe  
 Disdaines the tillage of thy husbandry? 6  
 Or who is he so fond will be the tombe,  
 Of his selfe loue to stop posterity?  
 Thou art thy mothers glasse and she in thee 9  
 Calls backe the louely Aprill of her prime,  
 So thou through windowes of thine age shalt see,  
 Dispight of wrinkles this thy goulden time. 12  
 But if thou liue remembred not to be,  
 Die single and thine Image dies with thee.

3. *repaire*] *repaine* Ben.

4. *some*] *thy* Byvanck conj. (*Book of Homage to Sh.*, 1916, p. 471).

7, 8. *tombe*,...*loue*] Ben., Lint., Har. *Tomb*...*Love* Gild.<sup>1</sup> *tomb*,...*love*, Pool. *tomb*...*love*, The rest.

8. *selfe loue*] Hyphened by Lint., Gild.<sup>2</sup>, Sew.<sup>2</sup>+

11. *shalt*] *shall* Coll.<sup>3</sup>

12. *goulden*] *goulded* Ben.

13. *liue*] Ben., Lint., Ktly., Tyler, Wal., Tuck., Kit., Har., Neils.<sup>2</sup> *love* Cap. *list* But., Godwin conj. (p. 78 n.). *live*, The rest.

*remembred*] Lint., Dow., Wynd., Neils., Wal., Kit. *remember* Ben., Gild.-Evans. *rememb'r'd* Oxf. *remember'd* Cap. and the rest.

T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, p. 370): In sonnet 135 and in sonnet 3, the poet, by repeating one of his rhymes, reduces the number from seven to four. In both sonnets this novel arrangement is plainly calculated for a special purpose. [But 3 has five rimes, and in 135 two rimes are repeated.]

2.] BROOKE (ed. 1936): Fort remarks . . . [*Time Scheme*, 1929, p. 107]: 'The Southampton peerage would have been extinguished and the Southampton landed estate have passed out of the family, if Shakespeare's patron had died without leaving an heir.' Opponents of the Southampton theory will point out that Shakespeare makes little or nothing of this argument; upholders, that the poet was prompted to remove, by inducements of a different kind, the young man's repugnance to a marriage for family reasons.

3. **fresh repaire**] TYLER (ed. 1890): Condition of healthful beauty.—ONIONS (1911): Healthful state.—BROOKE (ed. 1936): Condition of freshness.

4. **vnbleffe some mother**] SCHMIDT (1875) explains the verb as "neglect to make happy; make unhappy," POOLER (ed. 1918) as "refuse happiness to."—HAZLITT (ed. 1852): Leave some woman unblessed with maternity.



5, 6.] MALONE (ed. 1780): *Unear'd* is *untilled*. [He cites the dedication to *Venus*, line 12, "neuer after eare so barren a land." TYLER (ed. 1890) adds Daniel, *Delia*, 1592, sonnet 37 (1930 ed., p. 29), "on them ploughes haue eared."]—STEEVENS (ed. 1780) compares *Measure for Measure*, I.iv.43 f., "her plenteous womb Expresseth his full tilth and husbandry."—REGIS (*Sh.-Almanach*, 1836, p. 326) cites (unwitting) echoes of various passages in Aeschylus, Sophocles, and Lucretius—echoes of no importance except as showing that similar ideas and phrases are common to great writers. TUCKER (ed. 1924), without acknowledgment, repeats two of Regis's references. Compare 16.6 f.—ADAMS: Since the poet is here indulging in polite obscenity, I suspect that he is also indulging in a pun between "husband" and "husbandry."

5-8.] See 1.5-8 n.

7. so . . . be] POOLER (ed. 1918): So foolish as to be. [On the common omission of *as* see ABBOTT (1870, pp. 192 f.).]

tombe,] PERCY SIMPSON (*Shakespearian Punctuation*, 1911, pp. 24-26) vainly argues that the comma was deliberately intended "to give a momentary check to the rhythm and fix attention on the words which follow." Among other examples he cites the commas after *spend* in 4.1, *light* and *head* in 7.1 f., *him* in 12.14, *remoue* in 25.14, *not* and *it* in 71.5 f.

7, 8.] MALONE (ed. 1780) compares *Venus*, lines 757-760, "VVhat is thy bodie but a swallowing graue, Seeming to burie that posteritie. VVhich by the rights of time thou needs must haue, If thou destroy them not in darke obscuritie?"—POOLER (ed. 1918): "The tomb to stop" seems to mean the tomb for stopping or which stops.—TUCKER (ed. 1924) prefers "the tomb of that self which loves nothing but itself . . . in stopping [posterity]."—BROOKE (ed. 1936): I think the passage rather means 'Who is so foolish as to defeat his own interests by stopping posterity?'—ADAMS: "Of his self-love" perhaps means "from" or "out of" self-love. Or, if the phrase be taken with *tomb*, we might possibly understand "the tomb made out of his self-love" or "formed of his self-love."

9. thy mothers] DOWDEN (ed. 1881): Were the father of Shakspeare's friend living, it would have been natural to mention him. [See 13.14 n. So BROOKE (ed. 1936) and many other Southamptonites, but the point seems to me poorly taken.]—BEECHING (ed. 1904): This word affords no ground for the supposition . . . that . . . [the boy's] father was dead. The fact may simply have been that he resembled his mother.—PORTER (ed. 1912): Here the mate whom the friend should take influences the mother imagery. There [in 13.14] the heirship of his father's house influences the father imagery.—It is odd enough that Sh. praised the physical loveliness of a boy. It would be much odder if he had praised the loveliness of the boy's father, a man presumably at least of the same age as the poet, who speaks of himself as old and hence ugly.

9, 10.] MALONE (ed. 1780) compares *Lucrece*, lines 1758 f., "Poore broken glasse, I often did behold In thy sweet semblance, my old age new borne."

10. Aprill . . . prime] Compare Maurice Scève, *Délie*, 1544, sonnet 6 (ed. Bertrand Guégan, 1927, p. 7), "Libre vivois en l'Avril de mon aage"; Sidney, *Arcadia*, 1590, book III, chapter 10 (1912 ed., I, 405), "what lesson is that unto you, but that in the april of your age, you should be like *April*?"; *The Phoenix*

*Nest*, 1593 (ed. Rollins, 1931, p. 87), "So in the Aprill of mine age, My liuely colours doe asswage"; Peele, *Old Wives Tale*, 1595, sigs. B<sub>3</sub>, E<sub>1</sub><sup>v</sup> (Malone Society reprint, 1908, lines 232, 833 f.), "yet I am in the Aprill of my age," "about some twenty years, the very Aprill of mine age"; Thomas Deloney, *The Gentle Craft*, part II, about 1598 (*Works*, ed. F. O. Mann, 1912, p. 192), "now in the Aprill of your yeares"; E[dward]. W[ilkinson]. *His Thamesseidos*, 1600, sig. B<sub>1</sub>, "I, In th' Aprill of mine age left Germanie"; and Robert Baron, *An Apology for Paris*, 1649, sig. D<sub>3</sub><sup>v</sup>, "the crop of thy joyes be ripe as harvest in the Aprill of thy yeeres." The Sidney passage was cited by KRAUSS (see II, 120) and by VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 309).

11.] TUCKER (ed. 1924): 'Windows' did not connote clear transparent glass, nor necessarily anything more than a lattice; they enclosed things while allowing them to be partly visible. The man will see his former self 'through a glass darkly.'—With lines 11 f. MALONE (ed. 1780) compares the *L. C.*, lines 12–14, "Time had not sithed all that youth begun, . . . but spight of heauens fell rage, Some beauty peept, through lettice of sear'd age."—POOLER (ed. 1918) thinks Malone's parallel inappropriate: Though "windows" often means eyes, . . . yet here the expression may be parallel to "thy mother's glass" [line 9], and if so, his own children will be the windows of his age through which he can see himself as he was in his youth.

13.] BEECHING (ed. 1904): If you exist only for the sake of being forgotten.



## 4

**V**Nthrifty louelineffe why doſt thou ſpend,  
 Vpon thy ſelfe thy beauties legacy?  
 Natures bequeſt giues nothing but doth lend, 3  
 And being franck ſhe lends to thoſe are free:  
 Then beautious nigard why dooſt thou abuſe,  
 The bountious largeſſe giuen thee to giue? 6  
 Profitles vſerer why dooſt thou vſe  
 So great a ſumme of ſummes yet can'ſt not liue?  
 For hauing traffike with thy ſelfe alone, 9  
 Thou of thy ſelfe thy ſweet ſelfe doſt deceaue,  
 Then how when nature calls thee to be gone,  
 What acceptable *Audit* can'ſt thou leaue? 12  
 Thy vnuf'd beauty muſt be tomb'd with thee,  
 Which vſed liues th'executor to be.

11. *gone,*] *gone.* Del. *gone?* Tuck.

13. *Thy*] *The* Knt.

14. *used*] *us'd* Ald., Wh.<sup>1</sup>, But.

*th'*] *thy* Cap., Mal., Var., Ald.,

Knt.<sup>1</sup>, Bell, But. *the* Del., Ktly.,

Oxf., Neils.<sup>1</sup>

SARRAZIN (*Jahrbuch*, 1896, XXXII, 150–153) comments on the repetition of words here and in 6, 8, 13, 16, 28, 40, and many others.—POOLER (ed. 1918): Malone [ed. 1780, p. 735] once said that Shakespeare's comparisons are seldom on all-fours. Here the subject, beauty, suffers protean changes. It is regarded as transmitted and transmissible . . . [as a legacy, a bequest, as capital, etc.]. As a sort of kaleidoscope . . . [4] may be compared with . . . [24].

1–4.] LEE (ed. 1907) compares Guarini, *Il Pastor Fido*, 1585, I.i. (Venice, 1590, sig. B1<sup>v</sup>): "a che ti diè natura Ne più begli anni tuoi Fior di beltà si delicato, e vago Se tu sè tanto à calpestarlo pronto?" But the idea was (and is) a commonplace.

2. **thy beauties legacy**] TYLER (ed. 1890): The legacy which thy beauty should bequeath.—POOLER (ed. 1918): Beauty which is an inheritance from your parents.—ADAMS on Pooler: But compare the next line. Perhaps the legacy of beauty was thought of as from Dame Nature.

3.] STEEVENS (ed. 1780) notes a similarity to Milton, *Comus*, 1637, lines 679–684 (1899 ed., p. 49), "Why should you be so cruel to yourself, And to those dainty limbs, which Nature lent For gentle usage and soft delicacy," and so on.—DOWDEN (ed. 1881): So *Measure for Measure* . . . [I.i.36–41, where] Shakspeare imagines Nature, as a thrifty goddess, lending, but, like a strict creditor, exacting thanks and interest.—VERITY (ed. 1890) compares Lucretius, III.971, "Vitaque mancipio nulli datur."

4. **franck, free**] As SCHMIDT (1874) shows, both words mean "liberal," "generous."

those are] I. e. those who are. On the omitted relative pronoun see ABBOTT (1870, pp. 164 f.), FRANZ (1909, pp. 310-313), 25.4, 74.6, 121.9, and 134.11.

5. *nigard*] Compare 1.12.

7. *vse*] ALDEN (ed. 1916): *Use* implies an allusion to the meaning "put to usury or interest."—POOLER (ed. 1918): The usual sense, put to use; lend at interest, is negatived by the word "profitless"; Prof. Case suggests "occupy, hold at your disposal."—TUCKER (ed. 1924): Have the use of . . . or use up.

8. *can'st not liue*] DOWDEN (ed. 1881): With all your usury you have not a livelihood.—POOLER (ed. 1918): Equivocal, the sense is—as a usurer receiving no interest would not live, *i. e.* would starve, so you getting no children will not live, *i. e.* will be forgotten.

9. *traffike*] SCHMIDT (1875): Trade, commerce.—*N. E. D.* (1913): Dealings, business.

12.] ROLFE (ed. 1883): *Acceptable* (note the accent) is used by S[h]. nowhere else. [So ALDEN (ed. 1916). ABBOTT (1870, pp. 388-392) gives a long list of words similarly accented; among them are *aspect* (26.10), *Authorizing* (35.6), *instinct* (50.7), *record* (59.5, 123.11), and *enuie* (128.5).]—With the figure BROOKE (ed. 1936) compares 126.11 f., "where Nature, instead of receiving, gives the *audit* or accounting."—CLARKSON and WARREN (*Law of Property*, 1942, pp. 280 f.): The last duty of an executor, after all the testator's debts were paid and legacies distributed, was to render an account to the proper officer of the ecclesiastical court in charge of probates and testaments, called the Ordinary. . . . [In 4.12] the word "audit" is, of course, a synonym for "account," and the entire metaphor is connotatively testamentary.—ADAMS: This thought, and indeed the whole sonnet, glances at the parable of the talents (Matthew xxv.14-30)—may even be said to be based upon it. Nature makes a bequest (line 3) and later (lines 11 f.) calls for an accounting. The unthrifty recipient did not put his talent out to usury and was condemned.



## 5

**T**Hofe howers that with gentle worke did frame,  
 The louely gaze where euery eye doth dwell  
 Will play the tirants to the very fame, 3  
 And that vnfaire which fairely doth excell:  
 For neuer resting time leads Summer on,  
 To hidious winter and confounds him there, 6  
 Sap checkt with frost and lustie leau's quite gon.  
 Beauty ore-fnow'd and barennes euery where,  
 Then were not fummers distillation left 9  
 A liquid prifoner pent in walls of glasse,  
 Beauties effect with beauty were bereft,  
 Nor it nor noe remembrance what it was. 12  
 But flowers distil'd though they with winter meete,  
 Leefe but their show, their substance still liues fweet.

5. *neuer resting*] Hyphened by Gild.<sup>2</sup>+ (except Har.).

8. *barennes*] *Barenness* Gild., Sew.<sup>2</sup>-Evans.

9. *Then*] *Then*, Cap., Mal.+ (except Har.).

14. *Leese*] *Lose* Gild.-Evans, Bell.

DOWDEN (ed. 1881) notes that in 5 and 6 "youth and age are compared to the seasons," in 7 "to morning and evening."

1. *howers*] MALONE (ed. 1790): *Hours* is almost always used by Shakspeare as a dissyllable. [This information is given also by W. C. HAZLITT (*Shakspear*, 1902, p. 281).]—BAYFIELD (*Study of Sh.'s Versification*, 1920, p. 241): *Hour*, though usually a monosyllable, is occasionally a disyllable. [On p. 390 he says it "is common as a disyllable."]—ADAMS: Those hours are passing hours, explained in line 5 as never-resting time.

*frame*] SCHMIDT (1874): Shape, form.

2. *gaze*] HAZLITT (ed. 1852): Object to be gazed upon.—SCHMIDT (1874): Object eagerly looked on.—*N. E. D.* (1898), citing this line: That which is gazed at.

4.] MALONE (ed. 1780): And render that which was once beautiful, no longer fair. To *unfair*, is, I believe, a verb of our author's coinage. [*N. E. D.* (1921) cites only this example of the verb. See 6.6 n.]—DOWDEN (ed. 1881) compares *Fairing* in 127.6. See also *famosed*, 25.9.—ROLFE (ed. 1883): The only instance of the verb (or the word) in S[h].—BROOKE (ed. 1936) on Malone: For 'was once' read 'is now.'—SCHMIDT (1875, p. 1418) defines *fairely*: By being fair or beautiful.

5.] STEEVENS (ed. 1780) compares *All's Well*, IV.iv.31, "But with the word the time will bring on summer."

5-8.] EDMUND VOIGT (*Gegenstände . . . der Naturschilderungen Sh.s*, 1908, p. 20): An example of the elegiac mood upon the approach of winter.

6. **hidious winter**] TYLER (ed. 1890): An expression accordant with the melancholy and pessimistic tone so often heard in these Sonnets. [Compare *hidious night*, 12.2.]—W. L. PHELPS (American Philosophical Society *Proceedings*, 1939, LXXXI, 574): Shakespeare must have suffered terribly from the English climate . . . [and] have been unusually sensitive to cold and to clouds and to storms. Thirty-three sonnets have reference to the weather.

**confounds**] SCHMIDT (1874): Destroys, ruins. [He cites 60.8, 64.10, 69.7.] 6-8.] MALONE (ed. 1780) compares 97.3 f.

7. **lustie**] SCHMIDT (1874): Full of sap, fresh, luxuriant. [See 2.6 n.]

**gon.**] PORTER (ed. 1912) thinks "the poetic effect of the stop after '*gone*' is lovely, and to be preferred"—a queer notion typical of her devotion to what she miscalls the "First Folio" text.—ALDEN (ed. 1916) describes line 7: The first of a number of beautiful examples . . . of what may be called spondaic lines [as 27.12, 30.4].

8. **ore-snow'd**] SCHMIDT (1875) notes that Sh. uses this word ("covered with snow") nowhere else.—*N. E. D.* (1904): Whitened over with or as with snow. [It cites only this line and Dryden's *Aeneid*, 1697, V.553, "Ere . . . time o'ersnow'd my head."]

9. **summers distillation**] SCHMIDT (1874): Rose-water.—DOWDEN (ed. 1881): Perfumes made from flowers.—TUCKER (ed. 1924): Distilled essence of summer.

9, 10.] LEE (ed. 1907): The identical illustration from the rose figures in Erasmus' colloquy, "Proci et Puellae."—For parallels here to Sidney see II, 119 f.

11.] BEECHING (ed. 1904): Both beauty and its natural fruit of beauty would be destroyed.—POOLER (ed. 1918): We should lose both the rose-water and the rose, the beauty of your unborn child and your own.

12.] VERITY (ed. 1890): Neither it nor any remembrance of what it was remaining.—Such double negatives as *nor noe* (compare also the notes to 86.9, 11) are extremely common in the seventeenth century. Many examples from Sh. are given by FRANZ (1909, pp. 342 f.).

13, 14.] MALONE (ed. 1780) compares 54.11 f. and *A Midsummer Night's Dream*, I.i.76-78, "But earthlier happy is the rose distill'd Than that which, withering on the virgin thorn, Grows, lives, and dies in single blessedness."

14. **Leese**] NARES (*Glossary*, 1822) compares the 1611 Bible, 1 Kings xviii.5, "that we leese not all the beasts."—*N. E. D.* (1902) cites the present line.—Various editors note that Sh. uses *leese* nowhere else.

**show**] SCHMIDT (1875): Appearance. [He cites 54.9, 69.13, 70.13, 93.14.]



## 6

**T**hen let not winters wragged hand deface,  
 In thee thy summer ere thou be distil'd:  
 Make sweet some viall; treasure thou some place,  
 With beautits treasure ere it be selfe kil'd:  
 That vse is not forbidden vsery,  
 Which happies those that pay the willing lone;  
 That's for thy selfe to breed an other thee,  
 Or ten times happier be it ten for one,  
 Ten times thy selfe were happier then thou art,  
 If ten of thine ten times refigur'd thee,  
 Then what could death doe if thou should'st depart,  
 Leauing thee liuing in posterity?  
 Be not selfe-wild for thou art much too faire,  
 To be deaths conquest and make wormes thine heire.

- 
- |  |   |
|--|---|
| 1. <i>wragged</i> ] Ben., Lint. <i>rugged</i><br>Cap. <i>ragged</i> The rest.  | Gild. <sup>1</sup> <i>beauty's</i> The rest.<br><i>selfe kil'd</i> ] Hyphened by Gild. +<br>(except Har.).  |
| 3. <i>viall</i> ] <i>phial</i> Mal., Var., Ald.,<br>Knt., Coll., Bell, Huds. <sup>1</sup> , Sta., Del.,<br>Wh. <sup>1</sup> , Hal., Har. | 5. <i>is</i> ] <i>it</i> Mal. <sup>1</sup><br>12. <i>thee</i> ] <i>the</i> Oxf.                             |
| 3, 4. <i>treasure...it be selfe</i> ] <i>pleasure...<br/>itself be</i> Lowell conj., 1863 ( <i>Letters</i> ,<br>1894, I, 329).           | 13. <i>selfe-wild</i> ] <i>Self-will'd</i> Gild. +<br>(except But.). <i>self-kill'd</i> Del. conj.,<br>But. |
| 4. <i>beautits</i> ] <i>beauties</i> Ben., Lint.,  |   |
- 

DOWDEN (ed. 1881): This sonnet carries on the thoughts of IV. and V.—the distilling of perfume from V., and the interest paid on money lent from IV.—ADAMS: Also the thought of Narcissus (see line 4) from 1, 2, and 3. [See the notes to 1.5–8.]

1. **wragged**] SCHMIDT (1875): Metaphorically, =rough.—POOLER (ed. 1918): Rough, or perhaps, roughening, but no instance of the active sense is given in *New Eng. Dict.* [1903].

3. **Make . . . viall**] TUCKER (ed. 1924): Distil the essence of yourself into some vial (i. e. the child embodying his beauty, not the future mother).

**treasure**] SCHMIDT (1875): Enrich, make precious.—POOLER (ed. 1918) cites *Coriolanus*, III.iii.115, "treasure of my loins."

5. **vse**] MALONE (ed. 1790): Usance.—SCHMIDT (1875): Interest paid for borrowed money. [He cites 134.10.]

**forbidden vsery**] POOLER (ed. 1918): [6] was probably written between 13 Eliz. cap. 8, which revived the statute of Hen. VIII. [permitting usury] while inconsistently condemning usury as sinful, and 39 Eliz. cap. 18, which admitted usury to be very necessary and profitable. [He notes that *ten for*

one, line 8, suggests ten per cent, "the highest interest allowed by the statute of Hen. VIII."]

6. *happies*] *N. E. D.* (1898): Renders happy. [This example is the first of three cited.]—On this adjective used as a verb see ABBOTT (1870, p. 199) and 5.4 n.

that . . . lone] SCHMIDT (1875, p. 1423): That willing, or willingly, pay the loan. [So KESER (*Passages obscurs*, 1931, p. 342).]

10. *refigur'd*] SCHMIDT (1875): Represented as in a copy. [The word occurs nowhere else in Sh.]—*N. E. D.* (1905), citing this line: Represented anew.

14.] MCCLUMPHA (*Jahrbuch*, 1904, XL, 201) compares *Romeo and Juliet*, IV.v.38, "Death is my son-in-law, Death is my heir." Compare also 71.4, 74.10, 146.7.—Death, which makes its first appearance in lines 11-14, reappears in eighteen other sonnets.—M. I. BAYM (*S. A. B.*, 1940, XV, 196) compares Sh.'s treatment of the theme with Baudelaire's: For both . . . Death is a dark velvet backdrop which intensifies the values of Love, Art, and Time—the three great themes (*matières*) of the *Sonnets* and *Les Fleurs du Mal*. Life, it appears, exacts a ransom from each of us. According to Baudelaire there are two ways of paying it: "L'un est l'*art*, et l'autre l'*Amour*."

## 7

**L**Oe in the Orient when the gracious light,  
 Lifts vp his burning head, each vnder eye  
 Doth homage to his new appearing fight, 3  
 Seruing with lookes his sacred maiefty,  
 And hauing climb'd the steepe vp heauenly hill,  
 Refembling strong youth in his middle age, 6  
 Yet mortall lookes adore his beauty still,  
 Attending on his goulden pilgrimage:  
 But when from high-moft pich with wery car, 9  
 Like feeble age he reeleth from the day,  
 The eyes (fore dutious) now conuerted are  
 From his low tract and looke an other way: 12  
 So thou, thy selfe out-going in thy noon:  
 Vnlok'd on diest vnlesse thou get a sonne.

3. *new appearing*] Hyphened by Mur., Mal.+ (except Har.).

5. *steepe vp heauenly*] Ben., Lint., Har. *steep up-heavenly* Craig conj. (Dow.), Nicholson conj. (Cam.<sup>2</sup>), But. *steep-up heavenly* The rest. *steep-up-heavenly* Craig conj.

7. *beauty still,*] *beauty, still* Nicholson conj. (Cam.<sup>2</sup>). *beauty still* But.

9. *car*] *care* Ben., Gild.-Evans. *ear* Lint.

10, 12. *day...way*] *way...day* Godwin conj. (p. 83 n.), Wal.

11. *fore dutious*] Ben., Lint., Gild.<sup>1</sup>, Dyce, Rol., Tuck., Kit. Hyphened by Sew.<sup>1</sup> *'fore duteous* The rest.

12. *tract*] *Track* Gild.<sup>2</sup>, Sew.<sup>2</sup>, Mur., Gent., Evans.

13. *thou, thy selfe*] *thou, thyself*, Gent. *thou thyself*, Coll.<sup>2</sup>

14. *diest*] *dy'st* Sew.<sup>1</sup>, Cap., Wh.<sup>1</sup>

EDMUND VOIGT (*Gegenstände . . . der Naturschilderungen Sh.s*, 1908, pp. 6 f.): With wonderful clearness Shakespeare describes [in 7] the whole diurnal course of the sun, comparing it to human life. . . . The language assumes the character of proud majesty and sublime calm.

2. *each vnder eye*] HAZLITT (ed. 1852): Each eye below.—DOWDEN (ed. 1881) compares *The Winter's Tale*, IV.ii.40, "I have eyes under my service."

5. *steepe . . . hill*] MALONE (ed. 1790, p. 324) compares the *P. P.*, IX, 5, "vpon a steepe vp hill."—PORTER (ed. 1912), who does not hyphenate *steepe vp*: Earthly hills slant backward. Shakespeare's adjectives give us the image of the steep and up-rounding heavenly hill, as expressed by one who held to the Ptolemaic conception of the celestial spheres, instead of our modern Copernican ideas of orbits in space.—SCHMIDT (1875) defines *steepe vp*: High and precipitous.

5, 6.] MALONE (ed. 1780) sees a resemblance to Psalms xix.4 f.

7, 8.] MALONE (ed. 1780) compares *Romeo and Juliet*, I.i.125 f., "the worshipp'd sun Peer'd forth the golden window of the East."



9. **high-most pich**] SCHMIDT (1874, 1875) defines as "highest height," and notes (under *car*) that the line alludes to the chariot of Phoebus.—TUCKER (ed. 1924) compares *Paradise Lost*, II.771 f. (1899 ed., p. 123), "Down they fell, Driven headlong from the pitch of Heaven."

10. **reeleth . . . day**] DOWDEN (ed. 1881) compares *Romeo and Juliet*, II.iii.3 f., "darkness like a drunkard reels From forth day's path."

11. **fore**] SCHMIDT (1874) and four modern editors (see Textual Notes) keep this old form of *before*, which most editors needlessly change to '*fore*."

11, 12.] RICHARD SIMPSON (*Introduction*, 1868, pp. 48 f.): Founded on the converse of a proverb which was often in Queen Elizabeth's mouth when she refused to name her successor—"Men use to worship the rising sun." On the other hand, says Shakespeare, men turn their backs on the setting sun, and the only way to retain their homage is to receive it in the person of a son and successor.—HENRY BROWN (*Sonnets of Sh.*, 1870, p. 166) compares *Timon of Athens*, I.ii.150, "Men shut their doors against a setting sun."—LEE (ed. 1907) paraphrases *conuverted . . . tract*: Turn from his declining course. [He compares *Richard II*, III.iii.66 f., "the track Of his bright passage to the Occident."]  
—POOLER (ed. 1918): See North's Plutarch [1579], *Life of Pompey* [Tudor Translations, 1895, IV, 219], "All this blanked not Pompey, who told him frankly againe, how men did honor the rising, not the setting of the sunne."—TUCKER (ed. 1924) also gives this quotation, saying that it embodies "an old superstitious tradition."

13. **thy selfe . . . noon**] SCHMIDT (1875): Passing beyond thy highest pitch.—DOWDEN (ed. 1881): Passing beyond your zenith.—BEECHING (ed. 1904): Outgoing thyself-in-thy-noon, passing beyond thy meridian beauty, and so declining.—POOLER (ed. 1918): [*Outgo* means] "go beyond" or "out-strip by going." As the sun passing from its state of greatest splendour at noon, becomes less bright and is less regarded, so you will leave your beauty behind you.—See 16.5 n.

14. **get**] SCHMIDT (1874): Beget, procreate.—Compare *Venus*, line 168, "Thou wast begot, to get it is thy duty."



## 8

MVfick to heare, why hear'ft thou mufick fadly,  
 Sweets with fweets warre not, ioy delights in ioy:  
 Why lou'ft thou that which thou receauft not gladly, 3  
 Or elfe receau'ft with pleafure thine annoy?  
 If the true concord of well tuned founds,  
 By vnions married do offend thine eare, 6  
 They do but fweetly chide thee, who confounds  
 In fingleneffe the parts that thou fhould'ft beare:  
 Marke how one ftring fweet husband to an other, 9  
 Strikes each in each by mutuall ordering;  
 Refembling fier, and child, and happy mother,  
 Who all in one, one pleafing note do fing: 12  
 Whofe fpeechleffe fong being many, feeming one,  
 Sings this to thee thou fingle wilt proue none.

1. *heare,*] *ear*, Mal.<sup>2</sup> conj. *hear?*  
 But.

*sadly,*] Ben., Lint. *sadly*; Ald.  
*sadly?* The rest.

6. *thine*] *thy* Gild.-Evans.

8. *the parts*] *a part* Pool. conj.  
*beare*] *share* Sta. conj. (*Athe-*  
*naeum*, January 3, 1874, p. 20).

9. *how*] *how*, Tuck.  
*string*] *String*, Gild.<sup>2</sup>, Sew.<sup>2</sup>+  
 (except Tuck., Har.). *strain* God-

win conj. (p. 84 n.).

14. *thee*] Ben., Lint., Har. *thee*,  
 Gild.-Evans, Mal., Var., Ald., Knt.,  
 Dyce, Sta., Huds.<sup>2</sup>, Bull. *thee*,—  
 Cap., Coll., Del., Wh.<sup>1</sup>, Hal. *thee*;—  
 Bell. *thee*; But. *thee*: The rest.

*thou...none*] Ben.-Evans, Coll.<sup>1</sup>,  
 Coll.<sup>2</sup>, Wh.<sup>1</sup>, Hal., Har. Italicized  
 by Coll.<sup>3</sup>, Huds.<sup>2</sup>, Beech. Quoted by  
 the rest.

*wilt*] *will* Hal.

A copy of 8 (later than 1640) in British Museum MS. Additional 15226, fol. 4<sup>v</sup>, has been printed by HALLIWELL-PHILLIPPS (ed. 1865), by FURNIVALL (*Academy*, 1880, XVIII, 462), by MUNRO (*Sh. Allusion-Book*, 1909, I, 211), and by ALDEN (ed. 1916).

TYLER (ed. 1890) compares Anthony Scoloker's *Daiphantus*, 1604, sig. E2<sup>v</sup> (ed. Grosart, 1880, p. 32):

Musicke is onely sweete,  
 When without discord; A Consort makes a heauē,  
 The eare is raiisht, when true voyces meete,  
 "Oddes, but in Musicke neuer makes things euen.  
 In voyces difference, breeds a pleasant Dittie.

He adds that Scoloker "may have seen" 8 in manuscript "or the resemblance may be accidental." The latter notion seems to me the sounder.—BUTLER (ed. 1899): I have sometimes thought that Shakespeare neither knew nor cared anything about music. He could say pretty things about it, but I have known

many very unmusical people able to do that. [Again, of 128 he remarks that it "is conventional, and does not suggest a writer whose ear was likely to be much confounded by either concord or discord, however wiry." Contrast BAYFIELD's assertion (*Study of Sh.'s Versification*, 1920, p. 25, "He had . . . a passion for music.")—L. C. ELSON (*Sh. in Music*, 1901, p. 91): [Here Sh.] shows, very plainly, his preference for combinations of counterpoint to mere tunes.—A. H. MONCUR-SIME (*Sh.: His Music*, 1917, p. 100): The musical references in the sonnets are few and far between, and are almost entirely of a technical character.—NAYLOR (*Poets and Music*, 1928, pp. 110 f.): The final line would be annoyingly exemplified on the lute by the sudden breaking of the top string or minikin, the only "single" string on the fingerboard. . . . The rest of the sonnet is entirely dependent for its point on the fact that the other five notes on the fingerboard were always supplied with two strings each, which were tuned pair-wise in unison. . . . [As for lines 7 f.] the gamut G had . . . a pair of strings, one of which being plucked would cause the other to sound by resonance, . . . and the pair, in their turn, would make the little . . . "g," two octaves higher, sound with them.—THE SAME (*Sh. and Music*, 1931, p. 54 n.) again observes that the figure depends "on the fact that the strings were tuned in pairs, except the highest, which was single."

1. Musick to heare] MALONE (ed. 1790): Thou, whom to hear, is musick, why, &c. [He explains his conjecture *to ear* (see Textual Notes) as meaning, "thou, whose every accent is musick to *the ear*."]

sadly] DYCE (Glossary, 1867): Gravely, soberly.—With this line FRANK CARR (*N. Sh. S. T.*, 1880–1886, p. 147\*) compares *The Merchant of Venice*, V.i.69, "I am never merry when I hear sweet music." So DOWDEN (ed. 1881).

2. Sweets, sweets] Compare 12.11, 19.7, 95.4, 99.2, 15, 102.12.

3, 4.] BEECHING (ed. 1904): If you listen to music sadly, it must mean either that you receive not gladly what you love, or that you tolerate what annoys you.

5, 6.] MALONE (ed. 1780) compares Milton's *L'Allegro*, lines 135–144.

7. confounds] SCHMIDT (1874): Wastes, wears away. [See 5.6 n.]—For this second-person verb-form see 19.5 n. and WALKER (*Critical Examination*, 1860, II, 126).

8. the parts] POOLER (ed. 1918): [*A part*] may be right, and . . . [*the parts*] due to a transcriber who thought that a contrast with 'singleness' was intended, and who took the meaning to be "who confusest into one." . . . If *parts* is right, it probably means the part of a husband and the part of a father.—TUCKER (ed. 1924): The life of the beloved should be a harmony of several parts; he should not be 'single,' but father and husband as well. There is a play upon (1) the unmarried man, (2) the single string.—RIDLEY (ed. 1934): Strictly one singer can only bear one part in a part song; but the meaning is clear enough, that by remaining single he prevents there being the concord of sweet sounds that there should be if he were married and had children.—OULTON (ed. 1804, II, 187) had explained lines 7 f.: These melodious sounds seemingly reproach thee, who, being single, art offended with that harmony resulting from unions, (each string being husband to another) which invite thee to marriage.

9, 10. Marke . . . in each] TUCKER (ed. 1924): Mark how, one string being sweet husband to another, each strikes in each.—KNIGHT (ed. 1841) had ex-



plained lines 9-12: If two strings are tuned in perfect unison, and one only is struck, a very sensible vibration takes place in the other. This is called sympathetic vibration.

13. *speechlesse song*] SCOTT (*Sonnets élisabéthains*, 1929, p. 269) comments on Sh.'s fondness for such paradoxical expressions; as *domb presagers* (23.10), *sightles view* (27.10), *vertuous lye* (72.5), *Sweet theefe* (99.2: compare 35.14, 40.9).

13, 14.] DOWDEN (ed. 1881): Perhaps . . . an allusion to the old proverbial expression that one is no number. . . . [He compares 136.8 and *Romeo and Juliet*, I.ii.32 f.] The conceit . . . seems to be that since many make but one, one will prove also less than itself, that is, will prove none.—VERITY (ed. 1890): The conceit is rather far-fetched: if they, the strings, being many, seem to be only one, you, who are not many, who keep single, will be less than one.—Compare the *P. & T.*, line 28, "Number there in loue was slaine."



## 9

**I**S it for feare to wet a widdowes eye,  
 That thou confum'ft thy felfe in fingle life?  
 Ah; if thou iffuleffe fhalt hap to die, 3  
 The world will waile thee like a makeleffe wife,  
 The world wilbe thy widdow and ftill weepe,  
 That thou no forme of thee haft left behind, 6  
 When euery priuat widdow well may keepe,  
 By childrens eyes, her husbands fhape in minde:  
 Looke what an vnthrift in the world doth fpend 9  
 Shifts but his place, for ftill the world inioyes it  
 But beauties wafte hath in the world an end,  
 And kept vnvfde the vfer fo deftroyes it: 12  
 No loue toward others in that bofome fits  
 That on himfelfe fuch murdrous fhame commits.

- 
- |  |   |
|--|---|
| 1. <i>Is it</i> ] <i>It is</i> Ben.  | 12. <i>vser</i> ] <i>Us'rer</i> Sew.-Evans.   |
| 3. <i>shalt</i> ] <i>shall</i> Wal.  | 13. <i>toward</i> ] <i>towards</i> Gild.-Evans.   |
| to] <i>do</i> Ew.  | sits] <i>fits</i> Mur.  |
| 5. <i>The...widdow</i> ] Italicized by Sew., Mur., Gent., Evans. Quoted by Ew. | 14. <i>murdrous</i> ] Ben.-Evans, Wynd., But., Bull., Brk., Kit., Har., Neils. <sup>2</sup> |
| 8. <i>in</i> ] <i>and</i> 1796 ed.   | <i>murtherous</i> Wh., Rol. <i>murderous</i>  |
| 10. <i>his</i> ] <i>its</i> But.   | The rest.   |
- 

1. widdowes] POOLER (ed. 1918): His own, not his father's; l. 5 shows that we cannot with Mrs. Stopes . . . [ed. 1904] infer "that the youth's mother was a widow."

4. like a makelesse wife] MALONE (ed. 1780): As a widow bewails her lost husband.—*N. E. D.* (1904) defines *makelesse*, citing this line: Mateless; widowed.

5. still] SCHMIDT (1875): Always, ever, constantly. [This common meaning occurs often, as in 10.14, 41.4, 85.6, 126.6, 147.1.]

7. priuat] SCHMIDT (1875): Particular (opposed to general).

8. eyes] TYLER (ed. 1890): Used for features and appearance in general. The "eyes" enable the widow to keep in mind her husband's *shape*.—TUCKER (ed. 1924): Most suitable to the whole line (with 'shape') is the sense 'the sight (or eyeing) of her children.'

9. Looke] For this use of *look what*, *look as*, and the like, see 11.11, 37.13 n., 77.9; *Venus*, lines 67, 289, 299, 529, 815, 925; *Lucrece*, lines 372, 694, 1548.

vnthrift] SCHMIDT (1875): Prodigal [as in 13.13].

9, 10.] Suckling in *Brennoralt. A Tragedy*, about 1640, V.ii (1910 ed., p. 260), borrows almost verbatim: "How like an unthrift's case will mine be now?"

For all the wealth he loses shifts but's place; And still the world enjoys it." For other borrowings by him see the introduction to 47 and the notes to 52.1-4, 54.11 f., 99.7, 104.9 f., 140.7 f.

9-11.] POOLER (ed. 1918): What a spendthrift wastes is money, which passes into other men's pockets, but what is wasted by beauty is dream children, which, having no existence, can only by a play of fancy be said to have an end. It might be better to take "beauty's waste" as equivalent to "beauty if wasted," *sc.* by not being "put to use."

10. *his*] ROLFE (ed. 1883): Its; referring to *what*.—On this neuter pronoun see ABBOTT (1870, pp. 151 f.), FRANZ (1909, pp. 282-284), and 14.6, 24.8, 47.8, 52.12, 73.10, 84.6, 113.7 n., 114.11 f., 116.8, 11, 135.10, and so on.

11, 12.] VERITY (ed. 1890) compares 5.11 and Marlowe, *Hero and Leander*, I.328 (1931 ed., p. 45), "Beauty alone is lost, too warily kept."

12. *vser*] CASE (in Pooler, ed. 1918): The 'user' (in the ordinary sense) as he would have been if he had used it, notwithstanding that he is supposed to refrain.

13, 14.] LEE (ed. 1907) compares (as in the introduction to 1) Chapman's dedicatory sonnet (*Poems*, 1941 ed., p. 396) to the Duke of Lennox in the *Iliad*, 1609, 1611 (he gives it the incorrect date 1598), "None euer liu'd by *Selfe-loue*: Others good Is th' obiect of our owne. They (liuing) die, That burie in themselves their fortunes brood."

14.] MALONE (ed. 1790) compares *Romeo and Juliet*, V.iii.52 f., "And here is come to do some villanous shame To the dead bodies." [But, as POOLER (ed. 1918) observes, following SCHMIDT (1875, p. 1417), *murdrous shame* means "shameful murder." See 36.6 n.]—VERITY (ed. 1890) notes the echo in 10.1, 5.



## 10

**F**Or shame deny that thou bear'st love to any  
 Who for thy selfe art so vnprouident  
 Graunt if thou wilt, thou art belou'd of many, 3  
 But that thou none lou'st is most eident:  
 For thou art so possest with murdrous hate,  
 That gainst thy selfe thou stickst not to conspire, 6  
 Seeking that beautious roofe to ruinate  
 Which to repaire should be thy chiefe desire:  
 O change thy thought, that I may change my minde, 9  
 Shall hate be fairer log'd then gentle love?  
 Be as thy prefence is gracious and kind,  
 Or to thy selfe at least kind harted proue, 12  
 Make thee an other selfe for love of me,  
 That beauty still may liue in thine or thee.

1. *shame*] Ben., Lint., Gild., *murtherous* Wh., Rol. *murderous* The  
 Wynd., But., Beech., Bull., Wal., rest.  
 Yale, Tuck., Rid., Har. *shame*, Sta., 12. *selfe at least*] *self, at least*, Gild.<sup>2</sup>,  
 Pool. *shamel* The rest. Sew.<sup>2</sup>-Evans, Mal., Var., Ald., Knt.,

5. *murdrous*] Ben.-Evans, Wynd., Coll., Bell, Dyce, Sta., Del., Wh.<sup>1</sup>,  
 But., Bull., Brk., Kit., Har., Neils.<sup>2</sup> Hal., Huds.<sup>2</sup>, Tyler, Bull.

1. **For shame**] WYNDHAM (ed. 1898): For very shame, for shame's sake. . . .  
 [An exclamation point (see Textual Notes)] destroys the rhythm.—ALDEN (ed.  
 1916): A number of editors have followed . . . [Wyndham, probably because]  
 the line makes sense without the point of exclamation.

*shame, love*] ADAMS: Note the careful verbal and thought linking, in the  
 style of Daniel's *Delia*, with the preceding sonnet. [See II, 118.]

2. **vnprouident**] Compare 2.8, 4.1, and 9.9.

3. **Graunt**] POOLER (ed. 1918): Let it be granted.—In this line RICK  
 (*Jahrbuch*, 1919, LV, 51) sees a reference to Ovid's Narcissus (*Metamorphoses*,  
 III.353), "Multi illum iuvenes, multae cupiere puellae." [See the notes to  
 1.5-8.]

6. **stickst**] SCHMIDT (1875): Hesitates, scruples.

7.] STEEVENS (ed. 1780) compares *The Comedy of Errors*, III.ii.4, "Shall  
 love, in building, grow so ruinous [*ruinate* in the 1623 folio]," and *The Two*  
*Gentlemen*, V.iv.9, "Lest, growing ruinous, the building fall."—With the line  
 VERITY (ed. 1890) compares 13.9 f. and 146.5 f.

7, 8.] DOWDEN (ed. 1881): Seeking to bring to ruin that house (*i. e.*, family)  
 which it ought to be your chief care to repair. These lines confirm the con-  
 jecture that the father of Shakspeare's friend was dead. [See 13.14 n.]—HERFORD  
 (ed. 1899) also glosses *roofe* as "'house,' family."—BEECHING (ed. 1904) on the  
 Dowden-Herford gloss: This is impossible. Shakespeare regards the perpetua-



tion of his friend's beauty in an heir as a preserving of it from decay. The "beauteous roof" . . . [compare 13.9] is the person of his friend. [So POOLER (ed. 1918) and TUCKER (ed. 1924).]—See 13.9 n. and 95.9.

9. O] This interjection is a definite mannerism in Sh.'s poems and sonnets. MRS. FURNESS (*Concordance*, 1875) lists fifty occurrences of it in the latter.

thought] VERITY (ed. 1890): His friend's resolution not to marry. [So ROLFE (ed. 1883) and others.]

my minde] LEE (ed. 1907): My opinion of thy character.

## 11

AS fast as thou shalt wane so fast thou grow'st,  
 In one of thine, from that which thou departest,  
 And that fresh blood which yongly thou bestow'st, 3  
 Thou maist call thine, when thou from youth conuertest,  
 Herein liues wisdom, beauty, and increase,  
 Without this follie, age, and could decay, 6  
 If all were minded so, the times should cease,  
 And threescore yeare would make the world away:  
 Let those whom nature hath not made for store, 9  
 Harsh, featurelesse, and rude, barrenly perrish,  
 Looke whom she best indow'd, she gaue the more;  
 Which bountious gift thou shouldst in bounty cherrish, 12  
 She caru'd thee for her seale, and ment therby,  
 Thou shouldst print more, not let that copy die.

1. *shalt*] *shall* Wh.<sup>2</sup>  
 1, 3. *grow'st...bestow'st*] *greatest...bestowest* Coll., Bell, Huds., Dyce, Sta., Del., Glo., Wh., Hal., Rol., Herf.  
 5. *liues*] *lies* Yale.  
 6. *this*] Ben., Lint., Gild.<sup>1</sup>, Knt.<sup>2</sup>, Har. *this*, The rest.  
 8. *yeare*] *yeares* Ben., Gild.-Evans, Cap., Mal., Var., Ald., Knt., Bell, Huds.<sup>1</sup>, Ktly., Tyler, But.  
 10. *Harsh,*] *Harsh* Glo., Wh.<sup>2</sup>,

Wynd., Herf., Beech.  
 11. *Looke*] Ben.-Evans, Mal.<sup>1</sup>, Ald., Knt., Tyler, But., Har. *Look*, Cap. and the rest. *Thou* Sharp conj. *the*] *thee* Sew.<sup>1</sup>, Cap., Mal., Var., Ald., Knt.<sup>1</sup>, Bell, Coll.<sup>2</sup>, Sta., Del., Huds.<sup>2</sup>, Kinneir conj. (*Cruces*, 1883, p. 496), But., Beech., Wal.  
 14. *not*] *nor* Mur., Gent., Evans, Mal., Var., Ald., Knt., Bell, Huds.<sup>1</sup>, Sta., Ktly., Dow., Tyler, Oxf., Yale, Brk.

WALKER (*Critical Examination*, 1860, III, 356 f.) compares 11 to Milton's *Comus*, 1637, lines 739-753 (1899 ed., p. 50), "Beauty is Nature's coin; must not be hoarded. . . ." He remarks: "The thought is not exactly the same, yet this Sonnet, or rather this cluster of Sonnets, may have impressed Milton's imagination."

1.] FORT (*Time Scheme*, 1929, p. 107) compares Horace, *Odes*, II.v.14 f., "et illi, quos tibi dempserit, Apponet annos."

1, 2.] DOWDEN (ed. 1881), following SCHMIDT (1874), defines *departest*: Leavest.—VERITY (ed. 1890): The couplet [*sic*] means, Your loss is your child's gain.—WYNDHAM (ed. 1898): *So fast thou grow'st, in one of thine from that* (=in one of thy children deriving from that =the period of youth) *which thou departest* (=leavest behind). The next two lines would, then, develop the idea naturally:—and the fresh blood which you bestow in your youth on your child, you may still call yours when you yourself turn from youth to age.—POOLER (ed. 1918): I would explain "departest" as equivalent to "bestowest,"

1. 3. . . . That which thou departest I take to be "that fresh blood" of . . . [line 3]; you grow from your own gift as a tree from seed. [So NEILSON and HILL (ed. 1942).]—ADAMS: *That which thou departest* refers specifically to physical "beauty," as explained in 10.7 f., 14. *That fresh blood* means "youth."

3. **yongly**] SCHMIDT (1875): Early in life. [So *N. E. D.* (1921), citing this line.]

4. **conuertest**] PALGRAVE (ed. 1865): Changest.—ALDEN (ed. 1916) compares another intransitive use in *Macbeth*, IV.iii.229, and the rime *art: conuert* in 14.10, 12. See also 17.2 n.

5, 6. **Herein . . . Without this**] POOLER (ed. 1918): Within this course of action . . . outside of this.

6. **decay**] *N. E. D.* (1894), citing this line: Decline of the vital energy or faculties (through disease or old age). [Hence it is cold.]

7. **the times**] DOWDEN (ed. 1881): The generations of men. [He follows SCHMIDT (1875).]

7, 8.] VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 309) compares Ovid, *Amores*, II.xiv.9 f., "si mos antiquis placuisset matribus idem, gens hominum vitio deperitura fuit." But the resemblance is slight, the idea totally different.

8. **yeare**] On this plural see FRANZ (1909, pp. 182 f.), 91.4 n., and 112.8, 10 n.

9. **for store**] MALONE (ed. 1790): To be preserved for *use*.—HERFORD (ed. 1899): To breed from.—POOLER (ed. 1918): Seemingly "as a source of supply." [He compares 14.12.]—TUCKER (ed. 1924) defines *store*: A stock to draw upon (often of animals reserved for breeding).

10. **Harsh . . . rude**] TUCKER (ed. 1924) explains as "unattractive to the eye," "without comeliness," and "roughly shaped."

11. **the more**] MALONE (ed. 1780) considered *the* a misprint for *thee*, and explained the line thus: On a survey of mankind, you will find that Nature, however liberal she may have been to others, has been still more bountiful to you. [The majority of editors (see Textual Notes) keep *the*.]—COLLIER (ed. 1843): Nature gave the more to those whom she endowed with her best gifts.—DOWDEN (ed. 1881): To whom she gave much, she gave more.—TUCKER (ed. 1924): To him to whom she gave the *best* gifts . . . she also gave the more *numerous* gifts.—BROOKE (ed. 1936): Nature has been superfluously liberal to those to whom she has given her best endowments.—ADAMS thinks that *whom* may be elliptical for "to thee whom."—But as *N. E. D.* (1903) implies, *Looke whom* is the indefinite relative *whomever* (see 37.13 n.), so that *the* must mean "thee." See 9.9 n.

12. **in bounty**] POOLER (ed. 1918): By being bountiful, *i. q.* prolific.

14.] MALONE (ed. 1780) compares *Twelfth Night*, I.v.259-261, "Lady, you are the cruell'st she alive If you will lead these graces to the grave, And leave the world no copy."—DOWDEN (ed. 1881): "Copy" means the original from which the impression is taken. In *Twelfth Night* . . . it means the transcript impression taken from an original. [So POOLER (ed. 1918).]—See Textual Notes for an error *nor* (for *not*) introduced around 1741 and persistent to date.



## 12

When I doe count the clock that tels the time,  
 And see the braue day funck in hidious night,  
 When I behold the violet past prime, 3  
 And fable curls or filuer'd ore with white:  
 When lofty trees I see barren of leaues,  
 Which erst from heat did canopie the herd 6  
 And Sommers greene all girded vp in sheaues  
 Borne on the beare with white and bristly beard:  
 Then of thy beauty do I question make 9  
 That thou among the wastes of time must goe,  
 Since fweets and beauties do them-selues forsake,  
 And die as fast as they see others grow, 12  
 And nothing gainst Times fieth can make defence  
 Saue breed to braue him, when he takes thee hence.

4. *And...ore*] *Its sable color silvered*  
*o'er* Godwin conj. (p. 74 n.).

*And*] *In* Cap. *Or* Ktly.

*or siluer'd ore*] Ben., Lint. *or*  
*silver'd o'er* Gild.<sup>1</sup>, Cap., Tuck. conj.  
*are silver'd o'er* Gild.<sup>2</sup>-Evans, Tyr-  
 whitt conj. (Mal.), Coll.<sup>3</sup> *o'er sil-*  
*ver'd o'er* Har. *all silver'd o'er* The  
 rest. *o'er-silvered* Anon. conj. (Cam.).

*o'er-silver'd all* Verity conj. *o'er*  
*silver'd all* Nicholson conj. (Cam.<sup>2</sup>).

8. *Borne*] *Born* Gild.<sup>1</sup>, Sew.<sup>1</sup>, Cap.

14. *breed...him,*] Ben., Lint., Gild.<sup>1</sup>,  
 Sew.<sup>1</sup>, Rid., Har. *breed,...him*, Mal.,  
 Var., Coll.<sup>1</sup>, Del., Hal. *breed,...him*  
 The rest.

*takes*] *take* Lint.

DOWDEN (ed. 1881) describes 12 as "a gathering into one" of 5-7.—ERNST VOEGE (*Mittelbarkeit . . . in der Lyrik*, 1932, pp. 116 f.) remarks, that Sh.'s addressee is less often a woman than a youth makes little difference, because the latter is not only the participating confidant but also the subject of the poem, and because his perfect beauty is for Sh. what, in a similar philosophical sense, Laura was for Petrarch. The historic present is therefore well-motivated. A momentary experience that could have been the cause of the poem is obscured by the enumeration of a series of causative experiences, all of which act in the same direction and lead to a compendious generalization for their solution. Sonnets like 12, in which the immediate experience of the poet cannot be grasped, are in Sh. as in Petrarch more frequent than those in which the experience is visible.—SPURGEON (*Sh.'s Imagery*, 1935, pp. 68 f.) comments on the "many lovely colour groups . . . in the Sonnets." Here we have "violet, sable, silver, white and green"; in 73, "yellow, sunset, fire, ashes, black night"; in 99, "violet, purple, lily, roses, red and white."—With Spurgeon's words may be compared those of T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, p. 375 n.): Color, as element of physical beauty, is used in the sonnets 42 times.

There are 13 colors employed, with great preponderance of gold, red and green.—See also 33.3 n.

1. **count the clock**] Compare "tell the clock" in *Richard III*, V.iii.277, and *The Tempest*, II.i.289, which ONIONS (1911) glosses, "count the strokes of the clock."

2. **braue**] SCHMIDT (1874): Splendid, beautiful.—See 15.8 and 34.4 n.

**hidious night**] See 5.6 n.

3.] DOWDEN (ed. 1881) compares *Hamlet*, I.iii.7, "A violet in the youth of primy nature."—RANSOM (*World's Body*, 1938, p. 284): The violet, in its exalted context, looks to me like a poet's *ridiculus mus*, for no instance of floral mortality could well be more insignificant.

4. **or siluer'd ore**] MALONE (ed. 1780): *Or* was clearly an error of the press [for *all*. See Textual Notes.]—STEEVENS (the same) cites *Hamlet*, I.ii.240-242, "His beard was . . . A sable silver'd."—WYNDHAM (ed. 1898): Malone's emendation is rendered probable by 'all girded up,' in l. 7.—TUCKER (ed. 1924) thinks the text of Q may be correct: *Or* may be the heraldic colour 'gold,' and 'gold silver'd o'er with white' is exactly right.

6. **canopie**] MALONE (ed. 1780) compares *A Midsummer Night's Dream*, II.i.251, "[A bank] Quite over-canopied with luscious woodbine."

5-8.] C. L. FINNEY (*Evolution of Keats's Poetry*, 1936, II, 639 f.) calls the lines in Keats's "Ode on a Grecian Urn," "Fair youth, beneath the trees, thou canst not leave Thy song, nor ever can those trees be bare," a "reminiscence" of these. He notes that Keats quoted them in a letter of November 22, 1917. See II, 351.

7. **girded vp**] *N. E. D.* (1899) cites this as the first example for the meaning tied firmly or confined.

7, 8.] CAPELL (in Malone, ed. 1780) compares *A Midsummer Night's Dream*, II.i.94 f., "the green corn Hath rotted ere his youth attain'd a beard."—TYLER (ed. 1890): Harvest-home is transmuted into a funeral, and the wagon laden with ripened corn [wheat] becomes a *bier* bearing the aged dead.—EVELYN K. WELLS believes, she tells me, that Sh. may here refer to "the solemn ritual procession common in England when the last sheaf of corn was brought on a cart or litter from the fields to the barn, to be hung up until the next harvest." She cites Paul Hentzner's travels, 1598 (W. B. Rye, *England as Seen by Foreigners*, 1865, p. 111): "As we were returning to our inn (at Windsor), we happened to meet some country people celebrating their Harvest-home . . . ; their last load of corn they crown with flowers, having besides an image richly dressed, by which perhaps they would signify Ceres; this they keep moving about, while men and women, men and maidservants, riding through the streets in the cart, shout as loud as they can till they arrive at the barn."

9. **question make**] DOWDEN (ed. 1881): Consider. [So NEILSON and HILL (ed. 1942).]—TYLER (ed. 1890): Feel a doubt whether it will not be that.—*N. E. D.* (1902): Entertain doubt.

10. **wastes of time**] VERITY (ed. 1890) compares 129.1. See also 30.4 n.—*N. E. D.* (1923) defines *waste*, citing this line: Something wasted or destroyed.

11. **them-selues forsake**] POOLER (ed. 1918): Change for the worse.—TUCKER (ed. 1924): Depart from what they were.

12. **others]** TUCKER (ed. 1924): Other sweets and beauties.

13. **Times sieth]** See 60.12, 100.14, 123.14, 126.2.

14.] MALONE (ed. 1780): Except children, whose youth may set the scythe of Time at defiance, and render thy own death less painful. [Quoted by POOLER (ed. 1918). *N. E. D.* (1888), citing this line, defines *breed* as "offspring."—PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 24) asserts that Q has "a beautiful and suggestive pointing," which is "ruined" when modern editors transpose the comma from *him* to *breed*. But sense seems more important than suggestion.



## 13

O That you were your felfe, but loue you are  
 No longer yours, then you your felfe here liue,  
 Against this cumming end you should prepare, 3  
 And your fweet femblance to fome other giue.  
 So should that beauty which you hold in leafe  
 Find no determination, then you were 6  
 You felfe again after your felfes deceafe,  
 When your fweet iffue your fweet forme should beare.  
 Who lets fo faire a houle fall to decay, 9  
 Which husbandry in honour might vphold,  
 Against the stormy gufts of winters day  
 And barren rage of deaths eternall cold? 12  
 O none but vnthrifts, deare my loue you know,  
 You had a Father, let your Son fay fo.

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- |  |  |
|--|--|
| 1. <i>were</i> ] <i>ow'd</i> Rid. conj.<br><i>your selfe</i> ] <i>yourself's</i> Tuck.<br><i>but loue</i> ] Ben., Lint., Har. <i>but</i><br><i>Love</i> , Sew. <sup>1</sup> , But. <i>but, love</i> , The<br>rest. | 13. <i>vnthrifts,...loue</i> ] Ben., Lint.,<br>Rid., Har. <i>Unthrifts,...Love</i> , Gild. <sup>1</sup> ,<br>Sew. <sup>1</sup> <i>unthrifts;...love</i> But. * <i>un-</i><br><i>thrifts....love</i> , The rest.<br><i>deare</i> ] <i>dare</i> Ben.<br><i>know,</i> ] Ben., Lint., Gild. <sup>1</sup> ,<br>Sew. <sup>1</sup> , Mal., Coll., Bell, Huds. <sup>1</sup> , Del.,<br>Wh. <sup>1</sup> , Hal., Rid., Har. <i>know</i> . Var.<br><i>know</i> The rest. |
| 2. <i>yours</i> ] <i>you</i> Pool. conj.<br>7. <i>You</i> ] Lint., Tuck. conj. <i>Your</i><br>The rest.  |  |
| 9. <i>lets</i> ] <i>let</i> Gent.  |  |
- 

GOEDEKE in 1877 was apparently the first reader of the sonnets to be impressed by the interchange of the pronouns *you* and *thee* (see the notes to line 1), and he drew from it some queer and untenable conclusions (see II, 91, and for other *you-thou* discussions the General Index).—DOWDEN (ed. 1881, pp. 25 f.): In the first fifty sonnets *you* is of extremely rare occurrence; in the second fifty *you* and *thou* alternate in little groups of sonnets, *thou* having still a preponderance, but now only a slight preponderance; in the remaining twenty-six *you* becomes the ordinary mode of address, and *thou* the exception. In the sonnets [127–154, but see 145.14] to a mistress, *thou* is invariably employed. [In a table Dowden enumerates sixty-nine *thou* sonnets (1–4, 6–12, 14, 18, 20, 22, 26–32, 34–51, 60–62, 69, 70, 73, 74, 77–79, 82, 87–93, 95–97, 99, 107–110, 122, 125, 126); fifteen sonnets without either pronoun but belonging to a *thou* group (5, 19, 21, 23, 25, 33, 63–68, 94, 123, 124); thirty-four *you* sonnets (13, 15–17, 52–55, 57–59, 71, 72, 75, 76, 80, 81, 83–86, 98, 102–104, 106, 111–115, 117, 118, 120); seven sonnets without pronoun but belonging to a *you* group (56, 100, 101, 105, 116, 119, 121 (?)); and one sonnet (24) using both *thou* and *you*.]—According to ROEDDER (*Sh.s Sonette*, 1913, p. 11), the use of

*thou* and *you* corresponds to the development of the friendship. In the first fifty sonnets *thou* is most frequent, in the next fifty *thou* and *you* alternate, though *thou* has the advantage, in the last twenty-six sonnets *you* is the rule, *thou* the exception.—ALDEN (ed. 1916): The different uses of these pronouns . . . have been made the starting-point of various interesting discussions, none of which can be said to have reached any result.—TUCKER (ed. 1924, p. lxii): All attempts to discriminate between the sonnets addressed with 'thou' and those addressed with 'you' have proved abortive. No difference can be discovered as to greater or less intimacy, greater or less respect, greater or less passion. . . . [He cites 98 with *you*, 99 with *thou*. The variation] may occasionally have been a matter of euphony, but more probably the difference represents only the contemporary vacillation between the two pronouns.—The theories of MARSCHALL (*Aus Sh.s poetischem Briefwechsel*, 1926; *Anglia*, 1927, LI, 31–38) are worthy of no attention here (but see II, 50). WOLFF (*E. S.*, 1928, LXIII, 112–114) dismisses them as entirely wrong.—C. ARCHER (*T. L. S.*, June 27, 1936, p. 544) notes that *you* becomes more frequent than *thou* as the sonnets proceed: "This would fit in with the view, which the greater weight and the generally superior quality of the later sonnets render probable, that the Quarto arrangement in . . . [1–126] is roughly chronological." See also his note to 104.13 f.—BROOKE (ed. 1936, pp. 29–33) believes that the interchange of pronouns ("a valuable key to the emotional tone of the various groups") "throws some light upon the relations of the friends at the time each was written," and shows a chronological development of the sonnets. But his ideas will appeal only to those who accept as valid his rearrangement of the lyrics. Incidentally his figures differ somewhat from those of Dowden: seventy *thou* sonnets (to Dowden's he incorrectly adds 24 with its mixed pronouns); thirty-four *you* sonnets; one indeterminate-pronoun sonnet (23); six *he* or *him* sonnets (19, 33, 63, 67, 68, 101); seven third-person sonnets without indication of sex (5, 21, 64–66, 100, 105); eight sonnets without direct mention of the friend (25, 56, 94, 116, 119, 121, 123, 124).

1. *you, you*] DOWDEN (ed. 1881) calls attention (see the introductory note above) to the first appearance here of *you* instead of *thou* and, in line 13, of the phrase *my loue*. He adds (p. 25): "Sometimes the choice [of pronoun] seems to be determined by considerations of euphony, sometimes of rhyme; sometimes intimate affection seems to indicate the use of *you*, and respectful homage that of *thou*; but this is by no means invariable."—On these pronouns three grammarians (who fail to explain satisfactorily the practise of Q) may be cited.—KARL DEUTSCHBEIN (*Sh.-Grammatik*, 1897, p. 12): The use of *thou* and *you* is similar to that of German *Du* and *Sie*: friends address each other with *thou*; similarly *thou* is used when a person of higher rank addresses one of lower. Often both forms occur. *Thou* appears for *you* when the speaker becomes friendlier, or addresses the person concerned directly. The opposite occurs when the speaker becomes angry, or speaks indirectly.—FRANZ (1909, pp. 254, 257 f.): By the end of the sixteenth century *you* has become the dominant form of unimpassioned address among the upper and middle classes, whereas *thou* is common only among the very lowest classes, who have pretensions to neither education nor manners. . . . The interchange of *you* and *thou* is especially frequent in the *conversation of lovers*. The man wooing for a lady's favor generally



first uses the formal *you* and goes over to *thou* only when he feels that he is finding a hearing, or when passion and confidence, growing with the increasing fervor of his conversational tone, force the more intimate *thou* upon his tongue. The beloved woman's use of *you* indicates reserve and careful restraint, if not hope-killing coldness and dislike; *thou*, on the other hand, expresses friendliness, good will, and gracious reception; but under different circumstances it can mean scornful dismissal and can include within itself the whole anger and the highest indignation of injured beauty and endangered virtue.—SISTER ST. GERALDINE BYRNE (*Sh.'s Use of the Pronoun of Address*, 1936, pp. 167 f.) finds that "universally in Shakespeare *thou* . . . betrays all emotional responses," the singular *you* "is regarded as the ordinary conversational pronoun, used in the unimpassioned speech of the educated. . . . *Thou* is generally reserved for fluctuations of attitude and feeling, *you* for quiet courtesy; *thou* is intimate and responsive, . . . *you* is expressive of fact and form."

**your selfe]** SCHMIDT (1875): In your own person.—DOWDEN (ed. 1881): This seems to mean *your own*.—TYLER (ed. 1890) notes that Q has *your selfe*: This allows of an emphasis being thrown on the "your," which seems here required. [He cites *an other selfe*, 10.13, and *my next selfe*, 133.6.]—LEE (ed. 1907): Independent of conditions of time.—POOLER (ed. 1918): [Line 1] may refer to xii.11, and mean—O that you would not forsake yourself, *i. e.* change with time from what you are.—REED (ed. 1923): Yourself forever.—BROOKE (ed. 1936): Perennially and unchangeably yourself.

1-4.] KELLNER (*E. S.*, 1933, LXVIII, 66): I do not believe that the poet adduces the disappearance of one's identity as an argument for propagation, although the original text is interpreted thus by all the [German] translators. . . . *Yourself* means *yours self* [sic] = *your own*, . . . and the sense is: "If you belonged to yourself alone! But you do belong to yourself only as long as you are alive. As soon as you die your beauty, like your inheritance, belongs to your heirs."

2. **yours]** POOLER (ed. 1918): Possibly we should read *you*. There may be some significance in the fact that *yourself*, l. 7, is *You selfe* in Q. But perhaps *yourself*, l. 1, may mean your very own in the sense of having power to remain unchanged.

3. **Against]** See 49.1 n.

3, 4.] MALONE (ed. 1780) notes that Sh. "is never weary of expressing" this sentiment, as in *Venus*, lines 171-174.

6. **determination]** MALONE (ed. 1790): *Determination* in legal language means *end*. [So ONIONS (1911). MALONE compares Daniel, *Delia*, 1601, sonnet 47, "in Beauties lease expir'd, appeares The date of Age, the Kalends of our death."—CLARKSON and WARREN (*Law of Property*, 1942, pp. 68 f.): The ending of an estate in land is expressed by the verb *determine*, meaning to come to an end, and the noun *determination*, meaning the ending. Thus, an estate for life would *determine* upon the death of the *cestui que vie*, and an estate for years would determine at the expiration of the term. In this sense Shakespeare metaphorically employs the word "determination" in connection with *lease* in . . . [this line].—T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, p. 366): Only three times [at 13.6, 27.9, 150.2] . . . does he [Sh.] suffer a word of five syllables to intrude its unwieldy length into the sonnet-form.



7. **You selfe]** TUCKER (ed. 1924): It is by no means certain that . . . the Qto is wrong. The sense may well be 'you, the same over again.' [See Textual Notes and Pooler's note on line 2.]

9. **house]** ALDEN (ed. 1916): BEECHING [ed. 1904] is, I think, undoubtedly right, in identifying the "house" with the "beauteous roof" of S. 10; and lines 11-12 make it even clearer than in the earlier sonnet that the passage has figurative reference to the individual life.—See the notes to 10.7 f.

10. **husbandry]** MALONE (ed. 1780): Generally used by Shakspeare for *æconomical prudence*.—SCHMIDT (1874): Economy, thrift.—The word is opposed to *unthrifts* (line 13) and puns upon *husbandry* = "marriage."

12. **barren rage]** ABBOTT (1870, pp. 19 f.) cites this phrase in his discussion of adjectives "signifying effect . . . used to signify the cause."

13. **deare my loue]** For this common transposition of adjective and possessive pronoun see FRANZ (1909, p. 290).—EMPSON (*Seven Types*, 1931, p. 67): [*Deare my loue you know*] is equally suited to the sentences before and after it; taking it as the former, a third meaning shows itself faintly, that *you know unthrifts*; 'the company you keep may be riotous or ascetic, but is not matrimonial.'

14.] DOWDEN (ed. 1881): The father of Shakspeare's friend was probably dead. [He compares *All's Well*, I.i.19 f., "[She] had a father—O, that 'had,' how sad a passage 'tis!" Repeated by POOLER (ed. 1918).]—TYLER (ed. 1890): The meaning must be, not that Mr. W. H.'s father was dead, but that he should do as his father did, that is, beget a son. [He cites examples, pointed out to him by W. A. HARRISON, from *The Merry Wives*, III.iv.36 ("To her, coz. O boy, thou hadst a father!"), and *The Merchant of Venice*, II.ii.18 f. ("My father . . . had a kind of taste"), to support his view.]—VERITY (ed. 1890): From . . . [3.9 f.], we saw that the friend's mother was still alive.—ROLFE (ed. 1890, p. 187): "Your father [who is now alive] begot you; beget a son in your turn."—WYNDHAM (ed. 1898): 'Beget a son.' It does not mean that the Friend's father was dead. [So TUCKER (ed. 1924).]—HESSEN (*Leben Sh.'s*, 1904, p. 207) follows Dowden: "Thy father is dead."—PORTER (ed. 1912, p. 160): The past tense, *had*, should not be taken literally, but as the naturally resulting contrast between the son's birth in the past and the grandson's in the future.—BROOKE (ed. 1936): The natural inference is that the friend's father is dead. [The "natural inference" usually depends on what candidate for the friend one is supporting. Supporting none myself, I see no reason why line 14 should mean literally that the boy's father was dead. See 3.9 n.]—YOUNG (*Sonnets of Sh.*, 1937, p. 119): The expression . . . gives no intimation as to whether the person addressed has a father still living or not. On the other hand, the shift from the father image to the mother image in sonnet III is of real significance.

## 14

**N**Ot from the stars do I my iudgement plucke,  
 And yet me thinkes I haue Astronomy,  
 But not to tell of good, or euil lucke, 3  
 Of plagues, of dearths, or seasons quallity,  
 Nor can I fortune to breefe mynuits tell;  
 Pointing to each his thunder, raine and winde, 6  
 Or say with Princes if it shal go wel  
 By oft predict that I in heauen finde.  
 But from thine eies my knowledge I deriue, 9  
 And constant stars in them I read such art  
 As truth and beautie shal together thriue  
 If from thy selfe, to store thou wouldst conuert: 12  
 Or else of thee this I prognosticate,  
 Thy end is Truthes and Beauties doome and date.

4. *seasons*] Ben.-Evans. *season's*  
 Ald., Knt., Del., Ktly., Tyler, Har.  
*seasons'* Cap. and the rest.

6. *Pointing*] '*Pointing* Walker  
 conj. (*Critical Examination*, 1860,  
 III, 357), Sta., Huds.<sup>2</sup>, Neils.

8. *oft predict*] *ought predict* Gild.<sup>2</sup>,  
 Sew.<sup>2</sup>-Evans, Mal.<sup>1</sup> conj., Sharp conj.  
 Hyphened by Ktly.

10. *And...stars*] Ben., Lint., Gild.,  
 Har. *And...Stars*; Sew.-Evans.  
*And (...stars)* Mal., Var., Ald., Knt.  
*And,...stars*, Cap. and the rest.

11, 12. *truth...conuert*] Quoted by  
 Dow., Sharp, Oxf., Pool., Yale, Rid.,  
 Brk., Neils.<sup>2</sup>

14. Quoted by Dow., Sharp, Oxf.,  
 Pool., Yale, Rid., Brk., Neils.<sup>2</sup>

DOWDEN (ed. 1881) sees borrowings from Sidney's *Astrophel and Stella*, 1591, sonnet 26 (1922 ed., II, 253): "Though duskie wits doe scorne Astrologie, . . . Who oft bewraies my after following case, By onely those two starres in *Stellas* face." So also MASSEY (ed. 1888, pp. 74 f.).—D. C. ALLEN (*Star-Crossed Renaissance*, 1941, p. 158) agrees that 14 "may have been written with Sidney's verses in mind." Again (p. 165) he calls it an "answer to Sidney's 'Astrologie,' . . . followed, as is often the case, by an echoing sonnet [15], a familiar verse which begins with an astrological motif."

1. *plucke*] SCHMIDT (1875): Derive, receive.

2. *Astronomy*] SCHMIDT (1874): Astrology.—DOWDEN (ed. 1881) cites the *Arcadia*, 1590, book III, chapter 4 (1912 ed., I, 375), "O sweet *Philoclea* . . . thy heavenly face is my Astronomie."—BEECHING (ed. 1904): Astrology, which is a word not found in Shakespeare.

4.] FLEAY (*Biographical Chronicle*, 1891, II, 211) sees a reference to "the plagues of 1592 and 1593, succeeded by the dearths of 1594, 1595, 1596, and the irregularity of the seasons in 1595, 1596."—WILLIAM ARCHER (*Fortnightly*, 1897, LXVIII, 822): [A reference to] the topics which have always formed the



stock-in-trade of astrologers and soothsayers. [He says it could better apply to 1597 or 1598.]

5. *mynuits*] *N. E. D.* (1906), citing this line: Short spaces of time.

6. *Pointing*] The word means "appointing," whether (see Textual Notes) it has an apostrophe or not.

*his*] See 9.10 n.

8. *By oft predict*] STEEVENS (ed. 1780): By what is most *frequently* prognosticated.—Sh. uses *predict* as a noun nowhere else, and *N. E. D.* (1907) cites no other example.—MALONE (ed. 1790) confirms the text by citing *The Birth of Merlin* (published in 1662 as the work of Sh. and William Rowley), sig. B2<sup>v</sup>, "the oft report of this blest *Hermit*."

9.] STEEVENS (ed. 1780) cites *Love's Labor's Lost*, IV.iii.350, "From women's eyes this doctrine I derive."—With lines 9 f. VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 310) compares Ovid, *Amores*, II.xvi.43 f., "at mihi te comitem iuraras usque futuram—per me perque oculos, sidera nostra, tuos."

10.] DOWDEN (ed. 1881) paraphrases *read such art*: Gather by reading such truths of science as the following. [He follows SCHMIDT (1874): "Gather this knowledge."—ALDEN (ed. 1916) compares 66.9 and contrasts "various other passages, as 68, 14, where the word [*art*] is used with a suggestion of evil."

11, 12.] POOLER (ed. 1918): The art [line 10] or knowledge in question is that truth and beauty will prosper if you turn from single to wedded life and become the father of children in whom truth and beauty will appear.—MALONE (ed. 1780) had explained line 12: If thou would'st change thy single state, and beget a numerous progeny.

11, 12, 14.] Quoted by eight editors (see Textual Notes). But if these lines are quoted, so should be 2.7, 32.10–14, 51.13 f., 99.2–5, 121.14, 137.11, 139.9–12, and perhaps others.

11, 14.] ALDEN (ed. 1916, p. 134) observes that Sh. "was exceedingly fond of coupling the notion of 'truth' with that of 'beauty' . . . [and] that he seems to have tended to adopt the word as signifying moral perfection set over against physical." See 54.2 n.

12.] For the rime see 11.4 n., for *store* 11.9 n.

14. *date*] SCHMIDT (1874): Time stipulated or prescribed.—*N. E. D.* (1894), citing this line: The limit, term, or end of the duration of something. [So ONIONS (1911). See *dateless* in 30.6, 153.6, and compare 18.4 n.]—MUIR and O'LOUGHLIN (*Dublin Magazine*, 1935, X, ii, 26) believe that the *P. & T.* was written "not long after the break with the fair young man of the *Sonnets*," and that its lines merely reecho ideas expressed in them. Here they compare (p. 30) lines 62–64, "Truth may seeme, but cannot be, Beautie bragge, but tis not she, Truth and Beautie buried be."



## 15

When I consider euery thing that growes  
 Holds in perfection but a little moment.  
 That this huge stage presenteth nought but shewes 3  
 Whereon the Stars in secret influence comment.  
 When I perceiue that men as plants increafe,  
 Cheared and checkt euen by the selfe-fame skie: 6  
 Vaunt in their youthfull sap, at height decreafe,  
 And were their braue state out of memory.  
 Then the conceit of this inconstant stay, 9  
 Sets you most rich in youth before my sight,  
 Where wastfull time debateth with decay  
 To change your day of youth to fullied night, 12  
 And all in war with Time for loue of you  
 As he takes from you, I ingraft you new.

3. *stage*] *state* Mal., Var., Housman (*Collection*, 1835, p. 21), Ald., Knt., Bell, Oxf.

5. *increase*] *decrease* Sta.

6. *Cheared*] *Chear'd* Sew.<sup>2</sup>-Evans, Coll.<sup>3</sup>, Pool.<sup>1</sup>

*euen*] *ev'n* Gild.<sup>2</sup>, Sew.<sup>2</sup>, Mur.,

Ew., Evans. *ever* Oxf. *e'en* Yale, Brk.

8. *were*] Ben., Lint. *wear* The rest.

10. *you*] *you*, Cap., Coll.<sup>2</sup>, Tuck. *you*,—Nicholson conj. (Cam.<sup>2</sup>).

14. *you new*] *anew* Sharp conj.

T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, p. 369): [In 15 Sh.] arranges 112 words in one single sentence, and so lucid and easy is the arrangement as to make us unconscious of its unusual length. [See the introduction to 66.]—O. ELTON (*Modern Studies*, 1907, pp. 60 f.): In 15 to 19 the dominant image is that of Time the Enemy, who has to be conquered, now by the progeny of the youth celebrated, now by the verse of Shakespeare, but best of all by both—the desire of continuance being at the root of both modes. . . . [Similar ideas are expressed in 55, 60, 64, 65, 81.] The contest of Time and Verse is reopened in 100–126. [See 19.1 n.]—PORTER (ed. 1912): This Sonnet proceeds with increasing depth, far beyond Spenser's fathom, and yet is extremely suggestive of his . . . [*Amoretti*, 1595, sonnet 24].—According to MORSBACH (*Zur Charakteristik der Persönlichkeit Sh.s*, 1916, p. 13), Sh. is fully aware of external nature, but he is not merely an exact observer and participating watcher. It is impressed upon the poet's meditative mind that the life of man is like the growth of plants; that external circumstances may act on man, like the weather, hindering and abetting, or like the frost, destroying. Of the poet's thought processes 15, addressed to the young friend, is particularly characteristic.—BROOKE (ed. 1936): This sonnet does not itself recommend immortality through

children as do all the preceding except no. 5. As Sonnet 5 leads up to Sonnet 6, so this leads up to Sonnet 16.

1, 3. **consider euery thing . . . That**] ABBOTT (1870, pp. 194 f.): The purely conjunctional use of *that* is illustrated by the Elizabethan habit of omitting it at the beginning of a sentence, where the construction is obvious, and then inserting it to connect a more distant clause with the conjunction on which the clause depends. [For another example see the note on 39.10, 13.]

3.] TYLER (ed. 1890) and others compare *As You Like It*, II.vii.139, "All the world's a stage," and *The Merchant of Venice*, I.i.77 f., "I hold the world but as the world, Gratiano—A stage, where every man must play a part."

4.] BEECHING (ed. 1904): The stars are represented as spectators at the play, "cheering and checking." *Influence* was an astrological term.—ALDEN (ed. 1916): "Influence" and "comment" seem to be opposed,—the one suggesting the traditional active energy of the stars, the other the attitude of mere spectators. . . . [Probably] the line means something like this: "which the stars view with disfavor and against which they secretly begin adverse action." The "comment," in other words, may be viewed as not that of a mere spectator, but of an author or manager who has power to change what he disapproves.—POOLER (ed. 1918): "Influence" and "comment" seem used to . . . enable the metaphor to pass muster. Stars *ex hypothesi* influence human life, but they do not comment: spectators may comment but do not influence; at any rate their influence does not affect the course of the action.

6.] POOLER (ed. 1918): [*Cheared* and *checkt*] seem due to the previous image of spectators of a play. "Sky" is ambiguous; it includes the stars which affect men's lives and characters, and weather which affects the growth of vegetation. What is marvellous is that Shakespeare by means of these inexplicable hints and glimpses succeeds in turning the solid earth into a scene of illusions and change.—ADAMS: I think Sh. has turned from the imagery of a play and stars to strictly one of plant and animal growth; "self-same sky" does not refer back to the "heaven" of astrology but means "the same sky that promotes growth in both men and plants."

8. **out of memory**] TUCKER (ed. 1924): Till it is forgotten that it ever *was* 'brave' [i. e. "beautiful": see 12.2 n.].

9. **conceit**] SCHMIDT (1874): Conception, idea [as in 26.7, 108.13].

**stay**] *N. E. D.* (1915), citing this line: Continuance in a state, duration.—LEE (ed. 1907) explains the line: The notion or idea of this mutability of nature. [He compares Golding's translation (1567, XV.197, 235 f.) of Ovid's *Metamorphoses* (1904 ed., pp. 298 f.): "In all the world there is not that that standeth at a stay," "Our bodies also ay Doo alter still from tyme too tyme, and never stand at stay."]

11. **Where**] POOLER (ed. 1918): Perhaps . . . in the sense of whereas or while. [For that sense see FRANZ (1909, p. 437).]—TUCKER (ed. 1924): (Referring to 'you') = in whose case.

**time . . . decay**] MALONE (ed. 1790) compares *All's Well*, I.ii.74 f., "Nature and sickness Debate it at their leisure."—BEECHING (ed. 1904): Time and Decay are allies in this "debate" or strife.—POOLER (ed. 1918): Probably . . . Time and Decay combine in battle against your youth, rather than consult together how to change it.—TUCKER (ed. 1924) defines *debateth*: Either (1)



'contends with' . . . or (2) 'discusses' (as if the two put their heads together).

—See 89.13 n.

12.] STEEVENS (ed. 1780) compares *Richard III*, IV.iv.16, "Hath dimm'd your infant morn to aged night."

14. **I ingraft]** BEECHING (ed. 1904): The first reference to the poet's verse.—FORT (*Time Scheme*, 1929, p. 109): The theme 'eternity through Shakespeare's verse,' which appears here for the first time, is combined with the old theme in the two next sonnets and replaces the latter in Nos. XVIII and XIX. . . . The change of theme here seems to indicate an enlargement of his original plan for these poems. [See 18.9-14 n.]



## 16

**B**Vt wherefore do not you a mightier waie  
 Make warre vppon this bloudie tirant time?  
 And fortifie your felfe in your decay 3  
 With meanes more bleffed then my barren rime?  
 Now stand you on the top of happie houres,  
 And many maiden gardens yet vnset, 6  
 With vertuous wish would beare your liuing flowers,  
 Much liker then your painted counterfeit:  
 So should the lines of life that life repaire 9  
 Which this (Times penfel or my pupill pen)  
 Neither in inward worth nor outward faire  
 Can make you liue your felfe in eies of men, 12  
 To giue away your felfe, keeps your felfe still,  
 And you must liue drawne by your owne sweet skill,

6. *maiden gardens*] Hyphened by Ktly.

7. *your*] *you* Lint.-Evans, Mal., Var., Ald., Bell, Huds.<sup>2</sup>, Kinnear conj. (*Cruces*, 1883, p. 497), Tyler, Oxf., But., Beech., Wal., Yale, Brk.

9. *lines*] *lives* Mal. conj. *line* Huds.<sup>2</sup>

10. *Which*] *Whilst* Cap. *With* Stengel conj. (*E. S.*, 1881, IV, 9).

*this (Times...pen)*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Tyler, Wynd., Rid., Har. *this Time's Pencil, or...Pen,*

Gild.<sup>2</sup>, Massey, Huds.<sup>2</sup>, Verity conj., Beech., Wal., Pool., Yale, Brk., Kit. *this (Time's Pencil) or...Pen,* Sew.<sup>2</sup>-Evans. *this,—time's pencil, or...pen,—* Cap. *this, Time's pencil or...pupil-pen,* Ktly. *this time's pencil or...pen,* Rol., Neils.<sup>2</sup> *this time's pencil, nor...pen,* But. *this time's pencil or...pen* Tuck. *this, Time's pencil, or...pen,* The rest.

*or*] *for* Stengel conj. (*loc. cit.*).

12. *men,*] \**Men.* Gild.<sup>2</sup>, Sew.<sup>2</sup>+

14. *skill,* Q.

1. But] This beginning occurs also in 74 and 92. Many people regard it as a "link" with the preceding sonnet, but see the notes to 74.1 and 92.1.

2. *tirant time*] TYLER (ed. 1890) compares 5.3.

4. *my barren rime*] Various commentators compare the *Venus* dedication, line 5, "my vnpolisht lines," and the *Lucrece* dedication, lines 11 f., "my vntutord Lines." Compare the conventional modesty here and in 32.4, 38.13, 83.4, 100.3, 103.1 and the equally conventional immodesty of 17.14, 18.12-14, 19.13 f., and other verses.

5.] POOLER (ed. 1918) compares *in thy noon* (7.13), where there is "perhaps . . . a reference to the position of the number xii. on a vertical dial."

6, 7.] MALONE (ed. 1790) compares the *L. C.*, line 171, "Heard where his plants in others Orchards grew."—TUCKER (ed. 1924): Many virgins, in all virtuousness, would fain. . . .—See the note to 3.5 f.

7. *wish*] KELLNER (*E. S.*, 1933, LXVIII, 67), noting that *wish* has been neglected by English editors, suggests that it is a euphemism for sensual love, and means the same as *will* (on which see the introduction to 135). A similar suggestion occurs in his *Sh.-Wörterbuch*, 1922, but in my opinion has no merit.

*your liuing flowers*] DOWDEN (ed. 1881) defends the text, which is in antithesis to *your painted counterfeit* (line 8).—BEECHING (ed. 1904): "Your" forces the antithesis too much. The sentence at full length is: "Many maiden gardens would bear you living flowers which would be much liker you than your painted counterfeit is."—The majority of editors (see Textual Notes) follow Dowden's, not Beeching's, reasoning.

8. *counterfeit*] MALONE (ed. 1780): A *counterfeit* formerly signified a portrait.—Compare 53.5 n.

9. *lines of life*] Robert Baron, *An Apology for Paris*, 1649, sig. F4<sup>v</sup>, apparently had this phrase (and Sidney's *Arcadia*) and the next two or three lines in mind when he wrote: "Did he [Paris] desire to extend his life beyond his life, and make the Ages to come his owne? she in requitall of his Princely embraces, could yeeld him reall fruits of his love, little living Pictures of himselfe, that should alwayes carry him about them, and transmit him to posterity, they to eternity. Thus might he swallow time its selfe, and outlive himselfe." There are dozens of plagiarisms from Sh.'s poems in Baron (especially in *Fortune's Tennis-Ball*, 1650) that are not included in Munro's *Sh. Allusion-Book*, 1909, II, 5 f.—MALONE (ed. 1780) conjectures: The *lives* of life: i. e. children.—ANON. (in Malone, ed. 1790): The lines of life perhaps are *living pictures*, viz. children. [Malone and most subsequent annotators agree with this explanation, which Baron seems to have anticipated.]—RICHARD SIMPSON (*Introduction*, 1868, p. 81): Children being living pictures, the lines with which they are drawn are "lines of life;" and they reproduce the life of the parent better than the painter's pencil can reproduce his "outward fair," or the poet's pen his "inward worth."—HENRY BROWN (*Sonnets of Sh.*, 1870, p. 167) compares Hugh Holland's commendatory verses in the 1623 Sh. folio (Munro, *Sh. Allusion-Book*, 1909, I, 317), "For though his line of life went soone about, The life yet of his lines shall never out"; but *N. E. D.* (1903) cites Holland's phrase as meaning "the thread fabled to be spun by the Fates, determining the duration of a person's life."—SCHMIDT (1874): Used of the work of a draughtsman.—DOWDEN (ed. 1881): *I. e.*, children. The unusual expression is selected because it suits the imagery of the sonnet, lines applying to (1) Lineage, (2) delineation with a pencil, a portrait, (3) lines of verse as in XVIII.12. Lines of life are living lines, living poems and pictures, children.—KINNEAR (*Cruces*, 1883, p. 497) explains the phrase and its successors thus: So should *the lines of life* (your decay) *that life* (living children) repair, *Which this* (this life, which, i. e. children's life, which), nor Time's pencil, nor my pupil pen . . . can make you yourself live in eyes of men.—VERITY (ed. 1890): Used, perhaps, in a double sense: (1) true to the life; and (2) really living lines (*i. e.* children), opposed to mere lifeless verse, or the equally lifeless counterfeit.—WYNDHAM (ed. 1898) thinks the conceit is based on palmistry: The line of life in Palmistry exhibits the principal events in life, particularly marriage and the birth of children.—ALDEN (ed. 1913): Playfully applicable both to lineage and the lines drawn by artist or poet.—POOLER (ed. 1918): The living lineaments or features of your



children, contrasted with the painted lines of your counterfeit.—FORT (*Time Scheme*, 1929, p. 109): May not the *lines* . . . be those drawn to show relationships in a genealogical table?—KESER (*Passages obscurs*, 1931, p. 343): Les traits dessinés par la vie, *c. à d.* vos traits qui se retrouveraient dans vos enfants.—EMPSON (*Seven Types*, 1931, p. 71): *Lines of life* refers to the form of a personal appearance, in the young man himself or repeated in his descendants (as one speaks of the lines of some one's figure); time's wrinkles on that face (suggested only to be feared); the young man's line or lineage—his descendants; lines drawn with a pencil—a portrait; lines drawn with a pen, in writing; the lines of a poem (the kind a Sonnet has fourteen of); destiny, as in the life-line of palmistry . . . ; and, what is not a novelty to the poets, the line fixed in the continuum with which space-time theorists describe such reality as they allow to a particle. . . . Taking the most prominent meanings, 'lineage' and 'the features of your children,' *lines* is subject [of *repaire*], and this is also insisted upon by rhythm and the usual order of an inverted sentence, but *that life (repair)* is given a secondary claim to the position by *this* ( . . . *make*), which follows, evidently in contrast, as subject in the next line. (Punctuations designed to simplify the passage all spoil the antithesis.)—KELLNER (*E. S.*, 1933, LXVIII, 68): "Lines of life" means nothing but "life-giving loins" . . . [For *lines*="loins" he cites WILHELM HORN, *Historische neuenglische Grammatik*, 1908, I, 101, and *N. E. D.* (1903), which gives *line* as a dialect form of *loin*. Lines 9-12 would then mean,] "Thus your life-creating loins would preserve that life which neither a paintbrush of the present nor my unpractised pen . . . can leave alive as yourself in the eyes of the world." [He hopes that no one will consider the interior accusative "that life . . . live" disturbing or unusual, but his whole explanation seems to me far-fetched.]

10.] See Textual Notes.—STEEVENS (ed. 1780) interprets *my pupill pen* as "a slight proof that the . . . [sonnets] were our author's earliest compositions." [See II, 53.]—SCHMIDT (1875) defines *pensel*: The small brush used by painters to lay on colours. [So *N. E. D.* (1904). See 101.7 n.]—MASSEY (ed. 1866, pp. 115 f.): What Shakspeare says is, that the best painter, the master-pencil of the time, or his own pen of a learner, will alike fail to draw the Earl's [Southampton's] lines of life as he himself can do it, by his 'own sweet skill.' The pencil of the time may have been Mirevelt's.—DOWDEN (ed. 1881): Are we to understand the line as meaning "Which this pencil of Time or this my pupil pen?" and is Time here conceived as a limner who has painted the youth so fair, but whose work cannot last for future generations?—VERITY (ed. 1890) agrees with Massey, explaining: No painter of the present age could do you justice. *Time* was often used where we say *the times*.—WILLIAM ARCHER (*Fortnightly*, 1897, LXVIII, 821) on *pupill pen*: Only one of the expressions of exaggerated humility with which the Sonnets abound. [He favors Massey's explanation—that there is an allusion to a particular artist whom Sh. is emulating.]—HERFORD (ed. 1899): The semblance of the man at any moment is conceived as his portrait, drawn by Time. But Time continually alters, and finally spoils, his work; hence 'Time's pencil' is no remedy against decay.—BEECHING (ed. 1904): Neither portraiture ('this time's pencil,' cf. line 8) nor description ('my pupil pen,' cf. line 4) can represent you as you are, either in character or beauty.—POOLER (ed. 1918) approves Massey's punctuation: If



the work of pencil and pen are to be distinguished, the pencil delineates the outward appearance, the pen, the character; see xxiv.14.—BROOKE (ed. 1936, pp. 60 f.): The parenthesis . . . makes no sense. Most likely the printer misread a perpendicular flourish of the capital 'T' . . . as an opening parenthesis mark, and closed the parenthesis on his own authority at the end of the line.

10-12.] LEE (ed. 1907): This avowal of inability . . . to conserve his friends' [sic] fame is bluntly contradicted in . . . [18.13 f.] and many times elsewhere.

11. faire] For other uses of this noun (= "beauty") see 18.7, 10, 21.4, 68.3, 83.2, 95.12.—McCLUMPHA (*Jahrbuch*, 1904, XL, 193) compares *Romeo and Juliet*, I.iii.90, "fair without the fair within to hide."

13.] MALONE (ed. 1780): To produce likenesses of yourself, (that is, children,) will be the means of preserving your memory.

14.] MASSEY (ed. 1888, p. 74) compares the song of Philisides at the end of Sidney's *Arcadia*, 1593, book III (1922 ed., II, 74), "With his sweet skill my skillesse youth he drewe."

## 17

**V**VHo will beleue my verfe in time to come  
 If it were fild with your moft high deferts?  
 Though yet heauen knowes it is but as a tombe 3  
 Which hides your life, and fhewes not halfe your parts:  
 If I could write the beauty of your eyes,  
 And in frefh numbers number all your graces, 6  
 The age to come would fay this Poet lies,  
 Such heauenly touches nere toucht earthly faces.  
 So fhould my papers (yellowed with their age) 9  
 Be fcorn'd, like old men of leffe truth then tongue,  
 And your true rights be termd a Poets rage,  
 And ftretched miter of an Antique fong. 12  
 But were fome childe of yours aliue that time,  
 You fhould liue twife in it, and in my rime.

1. *come*] Ben., Lint., Gild.<sup>1</sup>, But., Kit., Har., Neils.<sup>2</sup> *come?* Tuck. *come*, The rest.

2, 4. *deserts?...parts:] deserts—... parts—* Tuck.

3. *heauen*] *heav'n* Gent.

6. *graces*] *grace* Oxf.

7, 8. *this...faces*] Ben.-Evans, Mal., Var., Ald., Knt., Bell, Har. Italicized by Coll.<sup>3</sup>, Huds.<sup>2</sup> Quoted by the rest.

11. *Poets rage*] Quoted by Tuck.

12. *stretched miter*] Ben., Lint. '*stretched metre*' Tuck. *stretched metre* The rest.

*Antique*] *Antick* Gild.-Evans. Quoted by Tuck.

14. *twise*] Ben.-Evans. *twice*; Glo., Wh.<sup>2</sup>, Wynd. *twice*, Cam., Dow., Herf., Beech., Neils., Bull., Wal., Pool., Rid., Har. *\*twice*,—Cap. and the rest.

VERITY (ed. 1890): Carries on the idea that his verse cannot really make his friend immortal; for in the first place his "pupil pen" [16.10] fails to do justice to the subject; and, secondly, the better he writes the more will he be accused of exaggeration.

1. *time to come*] Compare line 7 and Daniel, *Delia*, 1592, sonnet 46 (1930 ed., p. 33), "Autentique [*sic*] shall my verse in time to come, When yet th' vnborne shall say. . . ."

2. *deserts*] For the pronunciation compare 11.4 n., 14.12, 49.10 n., 72.6, and ELLIS (*On Early English Pronunciation*, 1871, III, 954).

3, 4. *it . . . life*] VERITY (ed. 1890) compares 83.12.

4. *parts*] POOLER (ed. 1918): Good qualities either of the body . . . or of the mind.

6. *in fresh numbers*] SCHMIDT (1875) defines *numbers*: Verse, poetry. [So *N. E. D.* (1907). See 38.12, 79.3, 100.6.]—TYLER (ed. 1890): "In successive new poems," rather than "in new metres."—BEECHING (ed. 1904) objects:

"Lively and beautiful" to match the friend's "graces."—POOLER (ed. 1918): Sweet or harmonious verse; numbers is used as Lat. *numeri*.—Word-plays like *numbers number* occur in line 8, in 5.4, 6.8-10, 43.4-6, 44.9, 113.3, and in many other places.

8. **touches**] SCHMIDT (1875) defines as strokes of a pencil, ONIONS (1911) as strokes of the brush.

10. **like . . . tongue**] This line sounds like a proverb. It reminds one of Simon Robson's *The Choise of Change*, 1585, sig. K2, where among the "sortes of men which may lye by authoritie, without reprehension" is included "Old men, seeing no yong man can tell whether it be true or no which they speake."

11. **true rights**] POOLER (ed. 1918): Due praise.

**Poets rage**] SCHMIDT (1875): Applied, in contempt, to poetical inspiration.—LEE (ed. 1907) compares 100.3.

12. **stretched miter**] DOWDEN (ed. 1881): Keats prefixed this line as motto to his *Endymion* [1818]; "stretched metre" means overstrained poetry.—ALDEN (ed. 1913): Over-wrought verse.—POOLER (ed. 1918): Poetic license, the exaggeration of a poet. [So BROOKE (ed. 1936), HARRISON (ed. 1938), and NEILSON and HILL (ed. 1942).]—RIDLEY (ed. 1934): Strained conceits . . . in metre.

**Antique**] SCHMIDT (1874): Always accented on the first syllable. [See 19.10, 59.7, 68.9, 106.7. He defines the word here as meaning "old and quaintly figured."]

14. **rime**] F. W. NESS ( *Use of Rhyme in Sh.'s Plays*, 1941, p. 18): The many appearances of the word [*rime*] in the *Sonnets* . . . suggest that there the poet is thinking of it almost as if it were a synonym of "poem." . . . [In 17 and others the word refers] to the poem in which Shakespeare is commemorating his friend.



## 18

SHALL I compare thee to a Summers day?  
 Thou art more louely and more temperate:  
 Rough windes do shake the darling buds of Maie, 3  
 And Sommers leafe hath all too short a date:  
 Sometime too hot the eye of heauen shines,  
 And often is his gold complexion dimm'd, 6  
 And euery faire from faire some-time declines, - sooner or later  
 By chance, or natures changing course vntrim'd: *equally or daily*  
 But thy eternall Sommer shall not fade, 9  
 Nor loose possession of that faire thou ow'ft,  
 Nor shall death brag thou wandr'ft in his shade, *you become a part of*  
 When in eternall lines to time thou grow'ft, *time after death* 12  
 So long as men can breath or eyes can see,  
 So long liues this, and this giues life to thee, *a remembrance*

Omitted by Ben., Gild.-Evans.

3. *Maie*] *Male* Lint.

5-8. Misprinted in the order 5, 7,  
8, 6 by Pool.<sup>1</sup>

7. *some-time*] *sometimes* Huds.<sup>1</sup>

10. *loose*] Lint., Wynd. *lose* Cap.  
and the rest.

10, 12. *ow'st...grow'st*] *owest...grow-*  
*est* Mal., Var., Ald., Knt., Coll., Bell,

Huds., Dyce, Sta., Del., Glo., Wh.,  
Hal., Rol., Herf., Wal. *owest...grow'st*  
Cam., Dow., Oxf.

11. *wandr'st*] Lint. *wand'rest*  
Wynd., Neils., Wal., Kit. *wander'st*

Cap. and the rest.

13. *men*] *man* Yale.

14. *thee*, Q.

Latin translations (see also II, 399) of 18 were made by E. D. STONE (*N. & Q.*, June 10, 1876, p. 463), F. W. PEMBER (*Musa feriata*, 1931, p. 103 [and of 29, 36, 71 on pp. 105, 107, 13]), and HERBERT SIDEBOTHAM (*London Mercury*, 1937, XXXV, 454). A recent French translation by ODETTE ST. LYS is in the *London Mercury*, 1924, X, 15.—R. A. LAW (*Texas Studies in English*, 1929, IX, 82-84) sees here what appear to be borrowings from Arthur Brooke's *Tragical History of Romeus and Juliet*, 1562 (ed. J. J. Munro, 1908, p. 56), in a passage beginning (line 1513), "Whereto may I compare, O lovers, this your day?"—LOUIS UNTERMEYER (*Doorways to Poetry*, 1938, pp. 398 f.) quotes 18, "one of Shakespeare's most beautiful sonnets," explaining that it is written about a woman. On this matter see II, 177, 243 f.

2. *temperate*] SCHMIDT (1875): Of a mild temperature.

3. *Maie*] DOWDEN (ed. 1881): A summer month; we must remember that May in Shakspeare's time ran on to within a few days of our mid June.—With the line MALONE (ed. 1780) compares *Cymbeline*, I.iii.36 f., "the tyrannous breathing of the North, Shakes all our buds from growing," and *The Taming of the Shrew*, V.ii.140, "as whirlwinds shake fair buds."

4. *lease*] C. L. DAVIES (*T. L. S.*, December 25, 1924, p. 885) defends *leafe* (which he thinks is the reading of Q); it "answers very well to the 'buds of May.'" But the *lease* (= "allotted time") of Q is of course correct. It turns up also in 107.3, 124.10, 146.5.

*date*] SCHMIDT (1874): Duration. [Compare 22.2, 38.12, 122.4, 123.5, and see 14.14 n.]

5. *eye of heauen*] MALONE (ed. 1780) cites this identical phrase in *Richard II*, III.ii.37, and *Lucrece*, line 356. POOLER (ed. 1918) adds *Richard II*, I.iii.275.—See also 25.6, 33.2, 49.6.

6.] Compare 33.5-8 and 35.3.

7.] POOLER (ed. 1918): Sooner or later everything that is fair falls away from (*i. e.* loses) its beauty.—For *faire* here and in line 10 see 16.11 n.

8. By . . . *course*] TUCKER (ed. 1924): Either suddenly by some accident or gradually in the natural course. CHANGING is probably transitive.

*vntrim'd*] STEEVENS (ed. 1780): Divested of ornament. [So SCHMIDT (1875).]

9-14.] T. P. ARMSTRONG (*N. & Q.*, February 4, 1899, pp. 84 f.) lists examples of similar self-claims to immortality in Ovid, *Amores*, I.xv.41 f.; Horace, *Odes*, III.30; Propertius, I.vii.21-24; Dante, *Inferno*, IV.97 ff.; and others.—H. E. M. (the same, July 8, p. 33) gives a striking example from Pushkin.—ARMSTRONG (the same, August 26, pp. 172 f.) adds others from Virgil, Firdusi, LeBrun.—PAOLO BELLEZZA (the same, December 16, p. 507) cites examples from Alfieri, Giovanni Fantoni, Alessandro Manzoni, and others.—LEE (ed. 1907): [Sh.'s boast echoes] a sentiment common to all the great poets of the European Renaissance. . . . A similar claim [was] preferred by the classical poets from Pindar to Horace and Ovid.—Sh. repeats his boast often, as in 15.14, 17.13 f., 19.14, 55 (see the introductory note), 60.13 f., 63.13 f., 81, 101.10-14.

10. of . . . *ow'st*] MALONE (ed. 1780): Of that beauty thou possessest.—See 70.14 n.

11, 12.] HAZLITT (ed. 1852): Death shall not boast he has thee in his power when thou hast become a part of time by means of a series of pictures of thyself. [Presumably Hazlitt meant pictures drawn in Sh.'s own verse.]—*N. E. D.* (1900) defines *grow to*: To be an organic or integral part of.

uncomfortable being old



## 19

Deuouring time blunt thou the Lyons pawes,  
 And make the earth deuoure her owne fweet brood,  
 Plucke the keene teeth from the fierce Tygers yawes, 3  
 And burne the long liu'd Phænix in her blood,  
 Make glad and forry feafons as thou fleet'ft,  
 And do what ere thou wilt swift-footed time 6  
 To the wide world and all her fading fweets:  
 But I forbid thee one most hainous crime,  
 O carue not with thy howers my loues faire brow, 9  
 Nor draw noe lines there with thine antique pen,  
 Him in thy courfe vntainted doe allow,  
 For beauties patterne to fucceding men. 12  
 Yet doe thy worft ould Time difpight thy wrong,  
 My loue fhall in my verfe euer liue young.

Omitted by Ben., Gild.-Evans.

1. *Deuouring*] *Destroying* Walker conj. (*Critical Examination*, 1860, I, 289).

2. *make*] *made* 1797 ed.

3. *yawes*] Lint. *jaws* Cap., Mal.+.

5. *fleet'st*] *fleets* Ald., Coll., Dyce, Walker conj. (II, 126), Sta., Del.,

Glo., Wh., Hal., Knt.<sup>2</sup>, Huds.<sup>2</sup>, Dow., Rol., Oxf., Herf., Beech., Neils., Bull., Pool., Yale, Tuck., Rid., Brk., Kit.

7. *sweets*] *sweet'st* Stopes conj.

11. *thy*] *the* Huds.<sup>2</sup>

13. *Time*] Lint. *Time*, Del., Har. *Time!* Kit. \**Time*: The rest.

14. *euer liue*] *live ever* Nicholson conj. (Cam.<sup>2</sup>).

1.] VERITY (ed. 1890) thinks the line may be a reminiscence of Ovid, *Metamorphoses*, XV.234, "tempus edax rerum, tuque, invidiosa vetustas." He also cites Spenser's *Amoretti*, 1595, sonnet 58 (1908 ed., p. 728), "Devouring tyme and changeful chance have prayd Her glories pride."—LEE (ed. 1907): Another echo of Ovid's philosophic argument . . . ["tempus edax rerum," etc.] which Golding translates [1567, XV.258 f. (1904 ed., p. 300)]: "Thou tyme, the eater up of things, and age of spyghtfull teene, Destroy all things."—ALDEN (ed. 1916) compares Daniel, *Delia*, 1592, sonnet 46 (1930 ed., p. 33), "times consuming rage."—TUCKER (ed. 1924) compares *Love's Labor's Lost*, I.i.4, "cormorant devouring Time."—TRAVERSI (*Approach to Sh.*, 1938, p. 46): The sense of the hostility of Time is fundamental, not only to the Sonnets, but to the plays of this period. . . . The theme, indeed, was a commonplace of the age; it was associated with the Platonizing philosophy adopted by the court poets, and with the religious 'pessimism' of mediaeval tradition. In the Sonnets, however, the newer attitude prevails. Natural fear of the action of Time is not balanced by Christian morality, by any Catholic sense of the significance as well as the inevitability of death.—It seems worth noting that the word



*time* is used seventy-eight times in 1-126 and not once in the remaining sonnets. Rearrangers have not always observed this fact. See also the introduction to 15.

1-4.] DONNELLY (*Sonnets of Sh.*, 1859, p. 14): Those four lines alone should redeem Shakspeare's Sonnets from the neglect that has fallen upon them. I know of no quatrain in Englis[h] poetry more heroic, more swelling, more original or more climactically finished.

2. brood] Compare *breed* in 12.14. Lines 1 f. have a striking resemblance to Robert Gray's remark (*Good Speed to Virginia*, 1609, sig. A3), "Time the deuourer of his own brood consumes both man and his memorie."

4.] STEEVENS (ed. 1780): *Burned in her blood*, may signify *burnt alive*. [So LEE (ed. 1907).]—POOLER (ed. 1918) notes that Pliny says the phoenix lives to be 660 years of age. JOHN BOSTOCK and H. T. RILEY, translating Pliny, X.2 (Bohn ed., 1855, II, 480 n.), say that the manuscripts give 40, 511, 540, or 560 years.

5. fleet'st] DYCE (ed. 1832) emended to *fleets* "for the sake of the rhyme." In his 1857 edition he supported this emendation by citing *confounds* in 8.7. Most editors (see Textual Notes) agree with Dyce. For the verb-form in -s see ABBOTT (1870, p. 242).

9, 10.] On this preoccupation with wrinkles see 2.2 n., 3.12, 22.3, 60.10 n., 63.4, 77.6 n., 93.8, 100.10 n., 108.11 n., and II, 57, 178.

10. antique] REED (ed. 1923): This word, pronounced 'antic,' may mean . . . not merely 'old' (cf. sonnet 106.7) but also 'a pen that plays pranks, that draws grotesque lines.'—KELLNER (*E. S.*, 1933, LXVIII, 68) glosses as "making old" (aging), for Sh. and his contemporaries "could use every adjective in a causative sense."—BROOKE (ed. 1936): The pen of age.—See 17.12 n.

11.] SCHMIDT (1875) explains *vntainted* as "uninjured."—POOLER (ed. 1918): Perhaps—Permit him to remain untouched or uninjured. . . . "Untainted" is a metaphor from tilting. A taint was a hit.

13, 14.] BROOKE (ed. 1936) compares Barnes, *Parthenophil and Parthenophe*, 1593, elegy 15 (1904 ed., I, 256), "Yet, howsoever, thou, with me shall deal; Thy beauty shall perseuer in my Verse."

14.] BEECHING (ed. 1904): The cadence of this line seems to mark the conclusion of the first section.

## 20

A Womans face with natures owne hand painted,  
 Haste thou the Master Mistris of my passion,  
 A womans gentle hart but not acquainted 3  
 With shifting change as is false womens fashion,  
 An eye more bright then theirs, lesse false in rowling:  
 Gilding the object where-vpon it gazeth, 6  
 A man in hew all *Hews* in his controwling,  
 Which steales mens eyes and womens foules amafeth.  
 And for a woman wert thou first created, 9  
 Till nature as she wrought thee fell a dotinge,  
 And by addition me of thee defeated,  
 By adding one thing to my purpose nothing. 12  
 But since she prickt thee out for womens pleasure,  
 Mine be thy loue and thy louses vse their treasure.

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| <p>2. <i>Haste</i>] Lint. <i>Hast</i> The rest.<br/> <i>Master Mistris</i>] Ben., Lint.,<br/>         Wynd., Neils.<sup>1</sup>, Kit., Har. <i>Master</i>,<br/> <i>Mistress</i> Gild.-Evans. Hyphened by<br/>         Cap. and the rest.</p> <p>7. <i>man in</i>] <i>maiden</i> Beech. conj.,<br/>         Wal., Bray. <i>native</i> Mackail conj.<br/>         (Beech.). <i>woman's</i> Pool. conj. <i>maid</i><br/> <i>in</i> Tannenbaum conj.</p> <p><i>hew</i>] <i>you</i>, Rice conj. (<i>Story of</i><br/> <i>Hamlet</i>, 1924, p. 423).<br/> <i>Hews</i>] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>,</p> | <p>Wynd. Bull. (all italic). <i>Hiewes</i><br/>         (italic) Gild.<sup>2</sup> <i>Hue</i> (italic) Sew.<sup>2</sup><br/> <i>hue</i> (roman) Mur., Ew., Gent., Evans.<br/> <i>Hewes</i> (italic) Cap. '<i>hues</i>' (roman)<br/>         Glo., Cam., Wh.<sup>2</sup>, Herf., Pool. <i>Hues</i><br/>         (italic) But. <i>hues</i> (roman) The rest.<br/> <i>hearts</i> Pool. conj. <i>Hughes</i> Rice conj.<br/>         (<i>loc. cit.</i>).</p> <p>9. <i>wert</i>] <i>went</i> Ben.</p> <p>12. <i>nothing</i>] <i>no thing</i> Tuck. conj.</p> <p>13. <i>womens</i>] <i>all men's</i> Godwin conj.<br/>         (p. 180 n.).</p> |
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FURNIVALL (ed. 1877, p. lxxv): The thoughtless objection that many Sonnets in this group [1-126] confuse the sex of the person they're addressst to, is answerd by Shakspeare himself in Sonnet 20 on the master-mistress of his passion. [On this matter see II, 177, 243 f.]—SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 105) thinks that 20, 24, 47, 48 allude to a portrait of himself given by the Earl of Southampton to Sh.

T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, p. 372): Sonnet 20, whose exquisite movement is a marvel of literature, is composed altogether on feminine rhymes. [With this eulogy compare the following condemnations by Pooler and Mackail.]—POOLER (ed. 1918): This sonnet, if Shakespeare's, sounds as if he had been furnished with a set of rimes and challenged to bombast them out into a poem. It is not pleasing in rhythm, and it differs from all the other sonnets in having no single rimes, and from its companions here in containing neither a promise of immortality nor a declaration of his love for his friend. . . . It is hardly credible that it should be addressed to the same person



as xxvi., if xxvi. is indeed an *envoy* to . . . [1-25].—MACKAIL (*Approach to Sh.*, 1930, p. 116): If it [20] be Shakespeare's, [it] is Shakespeare parodying the manner of some other sonnet-writer.—BROOKE (ed. 1936, pp. 5 f.) observes that 20 is entirely, 87 mainly, in double rimes, which elsewhere "are seldom used," the average being 1.08 double-ending lines to a sonnet.

VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 312) compares with 20 Ovid, *Metamorphoses*, VIII.322 f., "facies, quam dicere vere Virgineam in puero, puerilem in virgine possis."—French prose translations of 20 and 31 by P. J. JOUVE with the peculiar title, *Tombeau d'amour, deux Sonnets de Sh.*, are commended for their absolute exactness by PIERRE LEYRIS (*Nouvelle revue française*, 1938, L, 144 f.).

An old annotator in a Folger copy of the 1640 *Poems* had his suspicions of the morality of this sonnet. Under the title he adds "The M.<sup>rs</sup> Masculine."—STEEVENS (ed. 1780): It is impossible to read this fulsome panegyrick, addressed to a male object, without an equal mixture of disgust and indignation.—MALONE (ed. 1790): Such addresses to men, however indelicate, were customary in our authour's time, and neither imported criminality, nor were esteemed indecorous.—GEORGE CHALMERS (*Supplemental Apology*, 1799, p. 98): [20 has] no appearance of obscenity, if it be chastely examined, by a chaste mind; taking the words, as they were then understood, without listening to the suggestions of *platonism*.—ANON. (*British Critic*, 1797, IX, 517), regretting the "indecentcy" and coarseness of the sonnet: The sentiment is, that the person addressed has all the beauties and excellencies without the faults of woman; but that nature, mistaking, fitted him for the pleasure of that sex, not of men; therefore the poet gives up his person to the ladies, and desires only his attachment. . . . It is very plain, that no worse idea belonged to the poet, than that of exalting his friendship in a warm and rapturous manner.—COLERIDGE in a marginal note of November, 1803 (Raysor, *Coleridge's Miscellaneous Criticism*, 1936, p. 455): This pure love Shakespeare appears to have felt—to have been in no way ashamed of it—or even to have suspected that others could have suspected it. Yet at the same time he knew that so strong a love would have been made more completely a thing of permanence and reality, and have been blessed more by nature and taken under her more especial protection, if this object of his love had been at the same time a possible object of desire—for nature is not soul only. In this feeling he must have written the twentieth sonnet; but its possibility seems never to have entered even his imagination. It is noticeable that not even an allusion to that very worst of all possible vices . . . {occurs} in all his numerous plays.—RICHARDSON (*Literary Leaves*, 2d ed., 1840, II, 38): One of the most painful and perplexing [poems] I ever read. . . . I could heartily wish that Shakespeare had never written it.—KREYSSIG (*Preussische Jahrbücher*, 1864, XIV, 105) advises those who might be tempted to think dirty thoughts to cast a glance at other Elizabethan poems, written in the Italianate style, and at their classical models, particularly Ovid. Though their purity of mind may not be increased thereby, they will certainly gain new respect for Sh., and will no longer accuse him of a crime for having considered masculine beauty, in accord with contemporary custom, worthy of poetic praise.—HARRIS (*Man Sh.*, 1909, p. 234): The sextet [*sic*] . . . absolutely disproves guilty intimacy [between Sh. and Pembroke], and is, I



believe, intended to disprove it.—MAX MEYERFELD (*Das literarische Echo*, 1910, XII, 1665) says that in this revealing sonnet one must not sidestep the boldness in the phrase "master-mistress of my passion." One must not be timid or coy. It means "Mannweibchen." "And at the end of this sonnet one should have courage to express in the twentieth century what the poet in the sixteenth did not keep silent. . . . [Line 13 contains] a highly lascivious pun, which interpreters do not or will not notice."—BRANDL (*Sh.'s Sonette*, 1913, p. xxvii) assures us, the conjecture that Sh.'s love for his friend had sensual ends in view is denied most loudly in 20, in which the creation of the friend is described. Nature first formed him a tender woman, but, in love herself, metamorphosed him into a man and through this change separated him from the poet; he may please women now, the poet desires only the affection of his heart. Nothing can be clearer within the limits of decency.—CONRAD (*Preussische Jahrbücher*, 1914, CLVI, 469 f.) is certain that Sh. knew Plato, and that 20 and others set forth "the personal cult of friendship in Plato, which has nothing to do with dirt," nothing of perverted sexuality.—H. D. GRAY (*P. M. L. A.*, 1915, XXX, 643) on the Pembroke-Southampton theories: It seems to me incredible that Shakespeare should have told either of these earls, even in jest, that only sex stood in the way of his grace's marriage to an actor.—CROSLAND (*English Sonnet*, 1917, p. 213): [Sh.] recognised that certain dangers of misconstruction attach to . . . [1-126], and he was accordingly at pains to confound evil-thinkers with a line in sonnet 20.—REED (ed. 1923): This sonnet has hardly the tone in which Shakespeare, the actor, could address a nobleman of high rank.—DOUGLAS (*Autobiography*, 1929, pp. 61 f.): [The final lines] clearly show . . . that Shakespeare's passion for "Mr W. H." was perfectly innocent. . . . Shakespeare exculpates himself, in the eyes of any reasonable being, quite definitely and quite unconsciously. Obviously it never occurred to him that anyone would put a bad interpretation on his love and adoration for "Master W. H." [Evidently, many beings *have* been unreasonable, while it is more or less begging the question to speak of Sh.'s love for Mr. W. H., the dark horse of a dedication which he didn't write.]—GUSTAVE FRÉJAVILLE (*Travestis de Sh.*, 1930, pp. 92-94): The boldness with which the poet here separates the admiration which beauty inspires and love itself from those pleasures which find their origin in the difference of the sexes gives us the key to the Shakespearean concept of love. . . . This enthusiastic tendency, this pathetic outcry for a purified love, free of all carnal desire, seems to explain well enough the attraction that disguises [man as woman, woman as man] exerted on Shakespeare's mind. These lovely characters, removed by a simple artifice of costume from the bonds of social convention and of sex, permit the poet to suggest, in an agreeable and easy manner, ideas which are dear to him, ideas which let the living image of abstract beauty and of ideal love appear on the stage.—MUIR and O'LOUGHLIN (*Voyage to Illyria*, 1937, p. 26): It is quite clear that the declaration [in 20] is of innocent and Platonic love for the fair youth.—TANNENBAUM (*S. A. B.*, 1938, XIII, 188), "inasmuch as commentators are too squeamish to interpret . . . [20] for the simple-minded reader," provides this paraphrase: "While Nature . . . was forming thee as a female in thy mother's womb, she fell in love with you and decided to add something (a phallus) to your body which would transform you into a male; by this addition she cheated



me of you, for this thing which she added is of no value to me. . . . Well, then, since nature equipped you with an organ which is framed to give pleasure only to women, give me your affection and satisfy your sexual urge upon them." Tannenbaum says that 20, though often regarded as Sh.'s "confession of being homosexually bound to a 'man right fair,'" is, instead, "an explicit, direct, and unequivocal denial of any such relationship."—BULLOUGH (*M. L. R.*, 1939, XXXIV, 592): The psychology of its writer is not homosexual but heterosexual. The true homosexual finds no pleasure in woman and is repelled by the female body, but is excessively jealous if his friend has anything to do with the other sex. Shakespeare, however, regrets that his friend was not a woman, physically as well as mentally, and urges him, without jealousy, to use women for his own pleasure and theirs, while keeping all his true affection for his male friend.—See also the discussion in II, 232–239.

1. **with natures]** POOLER (ed. 1918): *I. e.* not Art's.

2. **Haste]** The objects of *hast(e)* are *face, hart, eye*.

**the Master Mistris]** MALONE (ed. 1790): [It] does not perhaps mean *man-mistress*, but *sovereign mistress*.—ZIMMERMANN, 1862 (*Studien*, 1870, II, 122): [In 20 the poet] calls his new friend "the master-mistress of his passion," in which man and woman are *united*. The nature of his ardor is different; it has become virtually sexless.—SCHMIDT (1875) defines the phrase: A male mistress, one loved like a woman, but of male sex.—PORTER (ed. 1912) objects to "de-capitalizing and hyphenating these words. . . . It is meddlesome to obscure any trace of the Artist's brush"—one of many evidences of her pathetic faith in almost every detail of the "first folio" text.—ALDEN (ed. 1916): Modern usage is undoubtedly right in hyphenating the words, and they should be understood as coördinate; the notion is either "both master and mistress" or "whether master or mistress I can hardly say."—KESER (*Passages obscurs*, 1931, p. 343) paraphrases: (Toi qui es à la fois) le maître (par ton sexe) et la maîtresse (par ta beauté digne d'une jeune fille) de ma passion.—J. B. LEISHMAN (*R. E. S.*, 1939, XV, 94): If, with Shakespeare's printer, we omit the hyphen, *Master Mistris* will mean 'supreme mistress'; if we insert the hyphen it will mean that the 'mistress' usually invoked by poets is in this case a 'master.'—ADAMS: Is not Sh. here thinking of the numerous mistresses celebrated in sonnet cycles (as Delia, Laura, Diella, Stella, Phillis, etc.) and meaning to comment, favorably, on the fact that he is celebrating in his cycle a *man*?—For further light on the phrase see II, 160–162, 184, and the General Index. Readers may be warned that ROSE O'NEILL's book of poems, *The Master-Mistress*, 1922, has no connection with this sonnet except for its title.

**passion]** SCHMIDT (1875): Ardent love.—DOWDEN (ed. 1881), paraphrasing the line: Who sways my love with united charms of man and woman. Mr. H. C. Hart suggests to me that *passion* may be used in the old sense of *love-poem*, frequent in Watson.—MASSEY (ed. 1888, pp. 39 f.): [Sh.'s] passion here is the *theme* on which he writes, the love-poem in Sonnet-form. [He also cites Watson's *Hekatompathia*, 1582, consisting of "100 Sonnets, which are called 'Passions' all through it."—STOPES (ed. 1904, p. 1) repeats this information.—TUCKER (ed. 1924): It is of importance for the relation between the men to remember that the word simply = Lat. *passio*, '(strong) feeling.'—G. C. A. JONSON (*Poetry Review*, 1931, XXII, 286): Passion . . . means simply a love



poem.—WALTER THOMSON (*Sonnets of Sh.*, 1938, pp. 1–5) indignantly explains the line as meaning that “the hero, the sole theme, the ‘man in hew’ (or appearance), with a woman’s features” is Southampton, the master-mistress of Sh.’s passion, or poem, called the *L. C.*

5.] DOWDEN (ed. 1881) cites *The Faery Queen*, 1590, III.i.41 (1908 ed., p. 331), “Her wanton eyes, ill signes of womanhed, Did roll too lightly.”—TYLER (ed. 1890) compares 139.6 and 140.14.

5–8.] See 1.5–8 n.

6.] CAPELL (in Malone, ed. 1780) compares *The Merry Wives*, I.iii.68 f., “Sometimes the beam of her view gilded my foot, sometimes my portly belly.”—See 28.12 n. and 114.8 n.

7.] TYLER (ed. 1890): [*Hew* means] “form” or “appearance.”—VERITY (ed. 1890) explains the line: I would suggest: A man in hue—all hues in his controlling; *i. e.* I should take the last part of the line as a parenthesis, with the sense: “A man in form—and all forms are subject to his power (*controlling*) which steals, &c. Perhaps, however, *controlling* is the participle.—BEECHING (ed. 1904): A beautiful complexion might be said to “control” others by making the colour come and go, but one shape could have no influence on another. The words “man in” almost certainly are a corruption of some epithet, because a manly hue would neither steal men’s eyes nor surprise women’s souls; and the whole point of the sonnet is that the friend’s beauty is feminine. In the previous two lines his “eye” has been compared with a woman’s, and we should expect a similar comparison as to his “hue” to preserve the balance of the double comparison in the first quatrain. I propose, therefore, to read “a maiden hue.” My friend Mr. J. W. Mackail prefers “a native hue” (*Hamlet*, III, i, 84) as being nearer to the *ductus literarum* of “a man in hue.” That would depend on the handwriting; *id* in an Elizabethan hand looks very like *n* with a final flourish, and for the mistake of *in* for *en*, cf. bitter for better in 91.9. Further, “native” repeats the point already made in line 1, while “maiden” would prepare the way for line 9. [For the bearing of this plausible emendation on the identity of one well-known “friend” of Sh. see II, 184 f. ALDEN (ed. 1916) calls Beeching’s “one of the most plausible emendations” proposed for Q. Such, too, is my opinion.]—LEE (ed. 1907): A man in aspect, who exerts control or influence over the complexions or countenances of all manner of persons. . . . “Hue” has here the general sense of “shape” or “external aspect”; “hues” the more specialised sense of “complexions” or “countenances.” [Like MALONE (ed. 1780) he compares *Pericles*, IV.i.41 f., “That excellent complexion which did steal The eyes of young and old.”]—POOLER (ed. 1918), conjecturing *A woman’s* for *A man in*: This repetition seems to be justified by the emphasis, and to fill a gap in a series—“A woman’s face . . . A woman’s gentle heart . . . A woman’s hue . . . And for a woman.” . . . [Does the line mean] “that controls all hues in (*i. e.* by) his,” or “all hues being in his controlling (*i. e.* control)?” If for *man in*, either *maiden* or *native* or *woman’s* be read, “his” must be neuter . . . *i. e.* its. Perhaps *hues* is a misprint for some other word such as *hearts*.—MATHEW (*Image of Sh.*, 1922, p. 93) mentions a suggestion that line 7 refers to “the Hue and Cry in the New Forest” which “Southampton controlled.” I have not chased down that revelation but others, divergent and remarkable, can be found by means of the General Index.—



TUCKER (ed. 1924): 'Hue' is not complexion, since that has been already dealt with in l. 1. . . . [It means] shape, form. [See 82.5.]—GUNDOLF (*Shakespeare*, 1925, VI, 414): [The line] contains an untranslatable allusion to the "UU" (double u) with which the name William begins.—TANNENBAUM (*P. Q.*, 1931, X, 394 f.), like Beeching and Pooler, thinks *man* an error: The scribe's habit of not dotting his *i*'s and of giving final *n*'s and *m*'s an upward and backward turn . . . misled the compositor into reading *man* instead of *maid*.—STALKER (*Sh. and Tom Nashe*, 1935, p. 47) emends the line to "A maiden hue, all blemishes controlling."—BROOKE (ed. 1936): The line means simply 'a man in complexion, dominating all other complexions by the attractive power of his own.' [So NEILSON and HILL (ed. 1942).]—ADAMS prefers *A native hue* and compares *Love's Labor's Lost*, IV.iii.263, "native blood is counted painting now," and *Hamlet*, III.i.84, "the native hue of resolution." He explains the emended line: "His native hue, by its perfection, controls or determines all painted complexions: cf. 67.5 f."—P. H. ELMEN suggests to me that Sh. here dimly remembered a passage in Greene's *Ciceronis Amor*, 1589 (1881-1886 ed., VII, 107), where Cupid asks Venus, "whereof are womens hearts made?" and the goddess replies, "Some say my boy of the liuer of a Camelion, whose nature is to bee changeable in hues, and women as variable in their thoughts."

8. Which] LETTSOM (in Walker, *Critical Examination*, 1860, III, 357 n.) says that *Which* refers to "*his, i.e. his hue*" or else to "the fact expressed in" *all . . . controuling*, not to *in hew*.

9-12.] WALSH (ed. 1908, p. 211) compares Ausonius, XXII.6, "Dum dubitat natura, marem faceretne puellam: Factus es, o pulcher, paene puella, puer."

10, 12. dotinge, nothing] WHITE (ed. 1883): A perfect double rhyme in S[h].'s time. [On White's notion that this assonance was a perfect rime see ELLIS (*On Early English Pronunciation*, 1871, III, 970 f.). The sonnets abound (see the notes to 2.2, 4) in such imperfect rimes. Notice in lines 9, 11 *created: defeated*, which to VIËTOR (*Sh. Phonology*, 1906, p. 42) "looks like an eye-rime," and see the further discussion of ELLIS (III, 949 f., 954).]

11. defeated] ONIONS (1911): Defrauded.

12.] TUCKER (ed. 1924): [Line 12] is rather an explanation than a tautology [with *addition* in line 11]. Moreover 'addition' denotes . . . an addition which is incongruous or contrary.

13. prickt thee out] STEEVENS (ed. 1780): To *prick* is to nominate by a puncture or mark. [So HAZLITT (ed. 1852), SCHMIDT (1875), and many others.]—ROLFE (ed. 1883) "for the equivoque" compares 2 *Henry IV*, III.ii.122-125.—TANNENBAUM (*S. A. B.*, 1938, XIII, 188) remarks: The reader need only bear in mind Shakspeare's addiction to punning.—Keeping in mind the explanations of Rolfe, Tannenbaum, and (see the introduction) Meyerfeld, one can only shudder at GODWIN's conjecture (see Textual Notes) *all men's*.

14. vse] N. E. D. (1926): Employment . . . for sexual purposes. [See the notes to 40.5 f.]

## 21

SO is it not with me as with that Muse,  
 Stird by a painted beauty to his verse,  
 Who heauen it felfe for ornament doth vse, 3  
 And euery faire with his faire doth reherse,  
 Making a coopelment of proud compare  
 With Sunne and Moone, with earth and seas rich gems: 6  
 With Aprills first borne flowers and all things rare,  
 That heauens ayre in this huge rondure hems,  
 O let me true in loue but truly write, 9  
 And then beleue me, my loue is as faire,  
 As any mothers childe, though not so bright  
 As those gould candells fixt in heauens ayer: 12  
 Let them say more that like of heare-say well,  
 I will not prayse that purpose not to fell.

1. *is it*] *it is* Mal.<sup>1</sup>  
 5. *coopelment*] *Complement* Gild.<sup>1</sup>,  
 Sew.<sup>1</sup> *Compliment* Gild.<sup>2</sup>, Sew.<sup>2</sup>-  
 Evans.  
 6. *seas*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>  
*sea's* The rest.  
 7. *first borne*] *first-born* Gild.+.  
 8. *ayre in this*] *\*air, in his* Ew.,  
 Ald., Knt.<sup>1</sup>, Ktly. *vault in his* Sta.  
 conj. (*Athenaeum*, January 3, 1874,  
 p. 21).

9. *me...loue*] Ben., Lint., Gild.<sup>1</sup>,  
 Har. *me...Love*, Sew.<sup>1</sup> *me,...love*,  
 The rest.  
 12. *those*] *these* Wh.<sup>2</sup>, Neils.<sup>1</sup>  
*in...ayer*] *i' the heavens are* But.  
 13. *Let*] *Set* Gent.  
 14. *prayse*] *praise*, Gild.-Evans,  
 Cap., Mal., Var., Ald., Knt., Coll.,  
 Bell, Huds.<sup>1</sup>, Del., Wh.<sup>1</sup>, Hal., Tyler,  
 Neils.<sup>1</sup>

HENSE (*Shakespeare*, 1884, p. 127) regards 21 as an attack on the euphuistic poets: An important avowal in his sonnets is that he [Sh.] wishes to write truthfully, for truth does not need poetic coloring, since it is color-fast; he opposes his poor artless song to the costly phrase that has been filed by all the muses (cf. 85, 101).—LEE (ed. 1907): The poet deprecates the extravagant conceits of contemporary poets or sonneteers of love . . . [as also in 76 and 130].—ERICH HARTMANN (*Naturschilderung . . . bei Sh.*, 1908, p. 24) observes that with the Renaissance, which strengthened man's awareness of individuality and so changed his attitude toward nature, a symbolic conception of the sub-human once more permeated English literature. But the influence of Petrarch was so strong that poets, imitating him, deviated from the expression of true feelings into non-genuine, affected sentimentality. Only the most external form of nature symbolism is employed. Sh., though not wholly free of this tendency, none the less indicates an attitude of rejection toward this morbid tendency as in 130. In 21 he shows the same irony, which simultaneously turns on euphuism, reveling in unnatural natural history.—TUCKER (ed. 1924): The



sonnet comes in strangely *after* those which have been so unsparing in laudation. The only real reason, however, for suspecting that the piece may not be by Shakespeare is to be found in the rather pointless repetition of 'heaven's air.'—See the notes to 132.5-9.

1.] WYNDHAM (ed. 1898): This sonnet offers the first attack on the false art of a Rival Poet.—BEECHING (ed. 1904): Not the rival poet mentioned later who praised W. H., for he, *ex hypothesi*, was not a "painted beauty."—ALDEN (ed. 1913): This may be a purely typical or general allusion to the sonneteering of the period, or it may be the first mention of the rival poet.—POOLER (ed. 1918) glosses *Muse*: Poet, as in Milton, *Lycidas*, 19 f. [1899 ed., p. 60]:—"So may some gentle Muse With lucky words favour *my* destined urn." [Other examples from Jonson, Chapman, and Gray are cited by G. G. LOANE, *Philological Society Transactions* 1925-30, 1931, p. 140.]

2. **Stird**] POOLER (ed. 1918): Inspired. . . . "Stir" is often found in Shakespeare where we should now say "rouse."

**a painted beauty**] TUCKER (ed. 1924): A beauty *which* (not *who*) is painted. . . . The beauty of the poet's beloved is natural (20.1). [For further comments on painted beauty see 67 and 68.]

4. **faire, faire**] See 16.11 n.

**reherse**] SCHMIDT (1875): Recite, tell, mention.—LEE (ed. 1907): [Sh.] uses the word "rehearse" . . . four times in the *Sonnets* [38.4, 71.11, 81.11] . . . and thirteen times in early plays. It is only found once in later works [*The Winter's Tale*, V.ii.67].—POOLER (ed. 1918) explains the line: Mentions everything that is lovely in the world . . . in connection with the charms he is celebrating.

5. **coopement**] MALONE (ed. 1780): Union. [He compares (ed. 1790) *The Faery Queen*, IV.iii.52 (1908 ed., p. 440), "Allide with bands of mutuall couplement." ]—SCHMIDT (1874): Combination.

5-8.] In *The Unfortunate Traveler*, 1594 (1910 ed., II, 270), Nashe represents the Earl of Surrey as writing about Geraldine thus: "his tong thrust the starres out of heauen, and eclipsed the Sun and Moone with comparisons." See also Alexander Craig, *Amorous Songs*, 1606, sig. E7 (Hunterian Club Craig, 1873, p. 77): "I Haue compard my Mistris many time To Angels, Sun, Moone, Stars, & things aboue."—MAIN (*Treasury*, 1880, pp. 283-285) gives illustrations of such "couplements" from Spenser, Daniel, Barnes, and Davies of Hereford. ALDEN (ed. 1916) prints two and a half pages of such comparisons, but they are too common to need further reproduction.

6. **earth and seas**] SCHMIDT (1875, p. 1419) notes also in *humble* . . . *proudest*, 80.6, the addition of an ending (here 's) only to the second word.

8. **rondure**] MALONE (ed. 1780) cites one other use of *roundure*—in *King John*, II.i.259—and explains it as "a *round*."—SCHMIDT (1875): Circle.—TYLER (ed. 1890): Possibly the vast circumference of the limiting horizon, or possibly the vault of heaven.—POOLER (ed. 1918): Probably "sphere." [He cites Cotgrave, *Dictionary*, 1611, on *rondeur* as "Roundnesse, globinesse," etc.]—NEILSON and HILL (ed. 1942): Circle, i. e., world.

12. **gould candells**] MALONE (ed. 1780, ed. 1821): The stars. [He cites *Romeo and Juliet*, III.v.9, "Night's candles are burnt out," *The Merchant of Venice*, V.i.220, "by these blessed candles of the night," and *Macbeth*, II.i.4 f.,



"There's husbandry in heaven; Their candles are all out."—VERITY (ed. 1890) adds R. L., *Diella*, 1596, sonnet 30 (1904 ed., II, 316), "He that can count the candles of the sky."

13. *that . . . well*] SCHMIDT (1874): That fall in love with what has been praised by others.—DOWDEN (ed. 1881): That like to be buzzed about by talk?—ROLFE (ed. 1883): Apparently referring to the commonplace style of which he has been speaking. [So ADAMS.]—BEECHING (ed. 1904): [That] like vague and exaggerated rumour, instead of precise truth.—BROOKE (ed. 1936): [That] like to deal in second-hand ideas.—NEILSON and HILL (ed. 1942): [That] rely on mere report.

14.] STEEVENS (ed. 1780) cites *Love's Labor's Lost*, IV.iii.240, "To things of sale a seller's praise belongs."—Compare Meres, *Palladis Tamia*, 1598, sig. F4, "Marchants alwayes prayse, and esteeme their wares & marchandise more then they are worth."—TUCKER (ed. 1924): Inasmuch as I do not propose to *sell* (my beloved), I will not praise him (as vendors do).—Compare 102.3 f.

## 22

MY glasse shall not perfwade me I am ould,  
 So long as youth and thou are of one date,  
 But when in thee times forrwes I behould, 3  
 Then look I death my daies should expiate.  
 For all that beauty that doth couer thee,  
 Is but the seemely rayment of my heart, 6  
 Which in thy brest doth liue, as thine in me,  
 How can I then be elder then thou art?  
 O therefore loue be of thy felfe so wary, 9  
 As I not for my felfe, but for thee will,  
 Bearing thy heart which I will keepe so chary  
 As tender nurse her babe from faring ill, 12  
 Prefume not on thy heart when mine is flaine,  
 Thou gau'ft me thine not to giue backe againe.

2. *are*] *art* Ben.-Evans, Oxf.

3. *forrwes*] *forrowes* Ben., Lint.  
*Sorrows* Gild.-Evans, Kelmscott.  
*furrows* Cap. and the rest.

4. *expiate*] *expirate* Steevens conj.  
 (Mal.), Wh.<sup>1</sup>, Huds.<sup>2</sup>

9. *therefore loue*] Ben., Lint., Har.  
*therefore, Love* Gild.<sup>1</sup> *therefore, Love!*  
 Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. *therefore, love,*  
 The rest.

*wary*] *weary* Gent.  
 11. *thy*] *my* Porter.

COURTHOPE (*History*, 1903, IV, 40) thinks that 22 was suggested by Dante's *Vita Nuova*, sonnet 1.

1. *ould*] For other references to the poet's supposedly advanced age see 62.9 f., 73, 138.5 f. LEE (*Life*, 1898, pp. 85 f.) quotes similar statements from Daniel, aged twenty-nine, Barnfield, aged twenty, Drayton, aged thirty-one, all being mere "echoes of Petrarch."—Other details of this sort were set forth by CONRAD in 1882 (*Jahrbuch*, XVII, 170 f.).—DAVID KLEIN (*Sewanee Review*, 1905, XIII, 466 f.) gives further illustrations from Petrarch and Du Bellay.—E. A. ROBINSON (*Collected Poems*, 1929, p. 24) makes Ben Jonson say of Sh., "Now, God save the mark, he's growing old; He's five and forty, and to hear him talk These days you'd call him eighty."—PEARSON (*Elizabethan Love Conventions*, 1933, p. 267): The convention of the poet as a mature or old man may have been inspired by Anacreon's ode *On His Old Age* [first published in 1554].—Readers will remember that Childe Harold, at the age of twenty-two, found himself anxious about the "woes that wait on age" and "the ills of Eld."

3.] Compare Octavio van Veen, *Amorum emblemata*, 1608, sig. \*3<sup>v</sup>, "When furrowes ouerspred the fore-head of thy face."—With lines 1-4 compare Thomas Randolph, "Upon his Picture," 1638 (*Poems*, ed. J. J. Parry, 1917, p. 128):



When age hath made me what I am not now;  
 And every wrinkle tels me where the plow  
 Of time hath furrowed; when an Ice shalt flow  
 Through every vein, and all my head wear snow. . . .

Similarly Robert Baron, *The Cyprian Academy*, 1648, sig. D7<sup>v</sup>, writes: "My front . . . Now beares deep furrowes made by sorrowes plough."

4. *expiate*] Defending this word against STEEVENS (see Textual Notes), MALONE (ed. 1780) explains the line: Then do I expect . . . that death *should fill up the measure* of my days. [In his 1790 edition he compares *Richard III*, III.iii.23, "The hour of death is *expiate*."]—SCHMIDT (1874): Finish.—ONIONS (1911): End. [So *N. E. D.* (1894).]—TUCKER (ed. 1924): This incorrect [*sic*] use was probably influenced by *expire*.

5-7.] KRAUSS (*Jahrbuch*, 1881, XVI, 174 f.) compares the well-known sonnet in Sidney's *Arcadia*, 1593, book III (1922 ed., II, 17), "My true love hath my hart, and I have his."—MASSEY (ed. 1888, p. 74) adds lines from the Lalus-Dorus eclogue in book I, 1590 (1912 ed., I, 130), "my wealth is you, My beauties hewe your beames, my health your deeds; My minde for weeds your vertues liverie weares."—VERITY (ed. 1890) notes similar phrases in 109.3 f., 133.9, and *Love's Labor's Lost*, V.ii.825, "my heart is in thy breast." See also 24.—C. I. ELTON (*William Sh.*, 1904, p. 101) says the image here is of "hearts exchanged like babies in long clothes."—TILLEY (*Elizabethan Proverb Lore*, 1926, p. 188) compares *Twelfth Night*, IV.i.63, "He started one poor heart of mine, in thee," and other variations of the proverb, "The heart (soul) is not where it lives, but where it loves."

8. *elder*] FRANZ (1909, p. 209) gives various examples of this ancient unlauted form of *older*, as in *Julius Caesar*, IV.iii.56, and *The Merchant of Venice*, IV.i.251.

10. *will*,] POOLER (ed. 1918): Most editors . . . [have a semicolon, but the comma is correct,] the construction being—"as I who bear thy heart will be careful." [See Textual Notes.]

13. *Presume not on*] SCHMIDT (1875): Do not lay claim to.—BEECHING (ed. 1904): Do not expect to receive back. [Quoted by POOLER (ed. 1918).]

13, 14.] HENRY BROWN (*Sonnets of Sh.*, 1870, p. 170) compares Wyatt in *Tottel's Miscellany*, 1557 (ed. Rollins, 1928, I, 69): "My hart I gaue thee, not to do it pain: But, to preserue, lo it to thee was taken. I serued thee not that I should be forsaken: But, that I should receiue reward again."

## 23

AS an vnperfect actor on the stage,  
 Who with his feare is put besides his part,  
 Or some fierce thing repleat with too much rage, 3  
 Whose strengths abondance weakens his owne heart;  
 So I for feare of trust, forget to say,  
 The perfect ceremony of loues right, 6  
 And in mine owne loues strength seeme to decay,  
 Ore-charg'd with burthen of mine owne loues might:  
 O let my books be then the eloquence, 9  
 And dumb presagers of my speaking brest,  
 Who pleade for loue, and look for recompence,  
 More then that tonge that more hath more exprest. 12  
 O learne to read what silent loue hath writ,  
 To heare wit eies belongs to loues fine wiht.

2. *put*] *but* Lint.  
*besides*] *beside* Cap., Mal.<sup>1</sup>,  
 Coll.<sup>2</sup>, Huds.<sup>2</sup>, But., Beech.

4. *strengths abondance*] *strength*  
*abondance* Lint., Gild.<sup>1</sup> *Strength*  
*abundant* Gild.<sup>2</sup>-Evans.

5. *of*] *or* Sta. conj. (*Athenaeum*,  
 January 3, 1874, p. 21).

*forget*] *forgot* Mur., Gent.,  
 Evans.

6. *right*] Ben.-Evans, Rid. *rite*  
 The rest.

8. *burthen*] *Burden* Gild.<sup>2</sup>, Sew.<sup>2</sup>-  
 Evans, Coll., Huds., Dyce, Sta., Del.,  
 Glo., Hal., Wh.<sup>2</sup>, Rol., Oxf., Herf.,  
 Beech., Neils., Wal., Yale.

9. *books*] *Looks* Sew.-Evans, Cap.,  
 C[apell] conj. (Mal.), Lowell conj.,  
 1863 (*Letters*, 1894, I, 329), But.,  
 Beech., Wal., Tuck., Kit.

10. *presagers*] *presages* 1796 ed.,  
 Coll.<sup>2</sup>, Knt.<sup>2</sup>

12. *that more hath*] *that hath not*  
 Gild.<sup>2</sup> *that love hath* Sta. conj. (*loc.*  
*cit.*). *that less hath* But.

*more exprest*] *o'erexpressed* Wal.  
 conj. *unexpressed* Robertson conj.  
 (*Problems*, 1926, p. 135 n.).

14. *wit...wiht*] Lint. *what...wit*  
 Gent. *with...wit* The rest.  
*belongs*] *belong* Gent.

CONRAD (*Archiv*, 1878, LIX, 262) says that 23 is addressed to a woman, since its tone, with all due regard for the enthusiastic conception of friendship in that day, is entirely too tender for a "friendship sonnet." For other sonnets in 1-126 said to be to a woman, rather than to a man, see II, 177, 243 f.—COURTHOPE (*History*, 1903, IV, 40 f.) observes that the subject of 23 is common among Provençal poets and occurs in Petrarch, sonnet 41 (*Rime*, 49).—BORGHESI (*Petrarch and His Influence*, 1906, p. 107) repeats Courthope almost verbatim.—W. C. HAZLITT (*Shakespear*, 1912, p. 252): It seems to have been composed just when circumstances led to a suspension of theatrical performances in London in 1593 and the appearance of Shakespear as a lyrical writer. [Again (p. 423) he writes:] This, with Nos. 17, 29 and 80, seems to form a group of



connected utterances of a more or less realistic stamp, approaching self-valuation variously couched.

1. vnperfect] SCHMIDT (1875): Not exactly knowing one's part.—*N. E. D.* (1924), citing this line as its last example: Not thoroughly up in one's part.

1, 2.] MALONE (ed. 1780): Whether the lines . . . were founded on experience [as a London actor], or observation, cannot now be ascertained. [He compares (ed. 1790) *Coriolanus*, V.iii.40 f., "Like a dull actor now, I have forgot my part."]

2. besides] For this common preposition see FRANZ (1909, p. 364).

3, 4.] ADAMS: "As a wild beast, overwhelmed with rage, finds that his passion, by its very intensity, weakens his strength." Anger is often the cause of weakness in execution. [So in general TUCKER (ed. 1924).]

5. for . . . trust] DOWDEN (ed. 1881): Fearing to trust myself. . . . The comparison is to an imperfect actor, who dare not trust himself. [So POOLER (ed. 1918).]—TYLER (ed. 1890) prefers "fearing that I shall not be trusted."—BEECHING (ed. 1904): Fearful of trusting myself, not knowing what reception I shall get. The parallel with the actor shows that trust is active, not as Schmidt [1875], "doubting of *being* trusted."—BROOKE (ed. 1936): It is more likely that *trust* is used in a passive sense: fearful that I may not be trusted, i. e. out of diffidence.

6. right] POOLER (ed. 1918), who reads *rite* (see Textual Notes): [The Q reading] *right* . . . might stand, with the meaning "I fear to use the strong expressions of devotion which are due to love (*or* friendship)." . . . But *rite* in the sense of "ritual" may be better.

9. books] MALONE (ed. 1780), rejecting CAPELL's emendation (see Textual Notes) *looks*: The old copy is right. The poet finding that he could not sufficiently collect his thoughts to express his esteem by *speech*, requests that his *writings* may speak for him. . . . Had *looks* been the author's word, he hardly would have used it again in [line 11.—The argument seems weak: Sh. everywhere, but particularly in the sonnets, gloated in repetition.]—BOSWELL (ed. 1821), while retaining *books*, thinks Capell's reading, *looks*, is "much more poetical; the eloquence of *looks* is more in unison with love's fine wit, which can hear with eyes."—HENRY BROWN (*Sonnets of Sh.*, 1870, p. 171), reading *looks*, compares John Davies of Hereford's *Wit's Pilgrimage*, about 1605 (Grosart's Davies, 1878, II, *h*, 14), "My Lookes shalbe Loue, and Witts record *Bookes*, Wherein shee still may reade what I conceaue Of her sweet words, and what replies I giue."—CONRAD (*Jahrbuch*, 1882, XVII, 173), favoring *looks*, cites Spenser, *Amoretti*, 1595, sonnet 43 (1908 ed., p. 726), "mine eies, with meek humility, Love-learned letters to her eyes to read," and Robert Southwell, "Love's Servile Lot," 1595 (*Complete Poems*, ed. Grosart, 1872, p. 80), "Her eye in silence hath a speeche Which eye best understands."—J. G. B. (*Shakespeareana*, 1885, II, 495–497) argues for *looks*: "Why should it be necessary for the highly-gifted youth . . . to *learn to read* a book?" He thinks *Lucrece*, lines 99–102, "she that neuer cop't with straunger eies, Could picke no meaning from their parling lookes, Nor read the subtle shining secrecies, VVrit in the glassie margents of such bookes," "decisive in favor of 'looks.'"—BEECHING (ed. 1904): "Looks" . . . is an almost certain emendation. . . . Even if a "book" might be contrasted with a "tongue," and spoken of as "dumb," how could it be a *presager* of speech? . . . The alliteration of the line confirms the correc-



tion.—SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 105) takes *books* literally: The 23d sonnet must . . . have been composed shortly after *Lucrece* was put into print (summer, 1594); the 26th sonnet, which recalls the *Lucrece* dedication, appears to have accompanied the manuscript of the poem and was, therefore, composed somewhat earlier.—LEE (ed. 1907): *Books* alone agrees with line 13: "O, learn to *read*." [Lee's objection had already been set forth by MALONE (ed. 1790), but compare Robert Baron, *An Apology for Paris*, 1649, sig. D6: "thy embrace shall be my ambition, . . . thy eyes my books." What is commoner than to speak of reading the expression of a person's eyes?—KELLER (*Sh.s Werke*, 1916, XV, 511): The books . . . can only be the two narrative poems. . . . Therefore this sonnet was at the earliest written in May, 1594. [A type of assertion revealing at a glance Southamptonite tendencies.]—POOLER (ed. 1918): *Looks* . . . may possibly be right. . . . It is possible to read looks, eyes, faces as well as books. [He cites 14.10; *Macbeth*, I.v.63 f., "Your face . . . is as a book where men May read strange matters"; and Marlowe's *Dido*, 1594, III.i (ed. Brooke, 1930, p. 169), "His looks shall be my only library."]—TUCKER (ed. 1924): [*Looks*] is entirely necessary. Whether or not the poet would speak of his . . . sonnets, or even of small groups of them, as 'books,' is perhaps open to question, but books cannot with any appropriateness be described as 'dumb' (l. 10) or 'silent' (l. 13).—ROBERTSON (*Problems*, 1926, pp. 135 f.): To call books . . . "*dumb* presagers of my *speaking* breast," when the breast is avowedly *not* speaking, is to put mere countersense. The phrase [with *looks*] is but a variant of the "dumb eloquence" and "silent rhetoric" of the sonneteers, derided by Jonson. [He refers to *Every Man out of His Humor*, 1600, III.iii (1616 ed.), "you shall see sweet silent rhetorique, and dumbe eloquence speaking in her eye." See the note to lines 9-14.]—BROOKE (ed. 1936), like other Southamptonites, defends *books* as a reference to *Venus* and *Lucrece*, which Sh. "describes as 'dumb presagers' of the love he cannot directly express." [FLEAY (*Biographical Chronicle*, 1891, II, 215) had earlier stressed this alleged reference.]—*Looks* seems to me the correct reading. The whole point of 23 is the poet's failure to write or speak his love's (perhaps his friend's) praises. He forgets to say over love's rite, he hopes that his looks will speak for him, he urges that his eyes, his looks, be read. Exactly the same idea is stressed in 85.

9-14.] FLEAY (*Biographical Chronicle*, 1891, II, 215 f.) explains *domb presagers* and *silent loue* as "a palpable hit at the 'silent rhetoric' and 'dumb eloquence' of Daniel's *Rosamond*. . . . [Line 14 is] not serious, but a very delicate thrust at Daniel's lines." [See Robertson's note to line 9.]

10. *domb presagers*] BEECHING (ed. 1904): The reference is to a preliminary dumb show. . . . The image of the imperfect actor is still maintained; though he has lost command of his tongue, he can still plead by his looks.—ADAMS: Rather, "looks" presage what his heart is about to put into words. One's countenance often presages what one is about to say.

11. *Who*] On this neuter use of *who* (= "which") see ABBOTT (1870, pp. 179-181) and FRANZ (1909, pp. 295 f.), and compare 41.11, 45.11, 141.4, 11, 145.11. It occurs frequently in *Venus* (lines 87, 306, 630, 857, etc.) and elsewhere.

12.] DOWDEN (ed. 1881): More than . . . the tongue of another person than . . . [Sh.] which hath more fully expressed more ardours of love, or more of your perfections. [Quoted by POOLER (ed. 1918). So NEILSON and HILL (ed.



1942).]—VERITY (ed. 1890) finds here "a reference to the rival poet."—STOPES (ed. 1904): Let my table-books be more eloquent than that tongue that hath, at other times, expressed more, in a fuller manner.—ALDEN (ed. 1913): Hath expressed more praises and more often.—For further examples of *more, more* as "a noun and adverb in juxtaposition" see ABBOTT (1870, p. 44).

13, 14.] According to SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 75), these lines are particularly important, for they indicate that we must learn to read what the poet has written and must be able to detect the emotional, autobiographical note in the poems. Furthermore, we must not forget that the sonnets were written with "love." But the context, especially with *looks* in line 9, cannot sustain this ponderous comment.

14.] INGLEBY (*Occasional Papers*, 1881, p. 39) compares Wordsworth's "Intimations of Immortality," 1807, lines 112 f., "thou Eye . . . That, deaf and silent."

## 24

Mine eye hath play'd the painter and hath steeld,  
 Thy beauties forme in table of my heart,  
 My body is the frame wherein ti's held, 3  
 And perspective it is best Painters art.  
 For through the Painter must you see his skill,  
 To finde where your true Image pictur'd lies, 6  
 Which in my bosomes shop is hanging stil,  
 That hath his windowes glazed with thine eyes:  
 Now see what good-turnes eyes for eies haue done, 9  
 Mine eyes haue drawne thy shape, and thine for me  
 Are windowes to my brest, where-through the Sun  
 Delights to peepe, to gaze therein on thee 12  
 Yet eyes this cunning want to grace their art  
 They draw but what they see, know not the hart.

1. *steeld*] *stell'd* Cap., Ald., Knt.,  
 Huds., Dyce, Sta., Del., Glo., Cam.,  
 Dow., Wh.<sup>2</sup>, Rol., Tyler, Oxf., Herf.,  
 Beech., Bull., Pool., Yale, Tuck.,  
 Brk., Kit., Neils.<sup>2</sup> *steled* Bell. *stel'd*  
 Coll.<sup>3</sup>

4. *And perspective*] *And perspec-*  
*tive*, Ktly. *And perspective*: Wed-  
 more conj. (Cam.<sup>2</sup>). *And, perspec-*  
*tive*, Tuck. *And perspective*. Adams  
 conj.

4, 6. *art...lies*,] *art—...lies*—Tuck.  
 5, 6. *you...your*] *thou...thy* Stengel  
 conj. (*E. S.*, 1881, IV, 21), Nicholson  
 conj. (Cam.<sup>2</sup>), H. D. Gray conj. ap-  
 parently (in Alden, ed. 1916, p. 71).

9. *good-turnes*] Ben., Lint., Wynd.  
 Two words in the rest.

12. *thee*] Ben. *thee*, Lint. *\*thee*.  
 The rest.

14. *know*] *show* But. conj.

BLADES (*Sh. and Typography*, 1872, pp. 28 f., 46, 48, 55, 58) finds in 24, as well as 11, 17, 59, 65, 66, 77, and others, technical terms indicating that Sh. was once a printer.—LEE (*Life*, 1898, p. 113 n.) observes that "the conceit [herein used] is traceable to Petrarch," as in his *Rime*, 84, "Occhi piangete; accompagnate il core." He gives references to more or less similar themes in Watson, Drayton, Barnes, and Constable.—DAVID KLEIN (*Sewanee Review*, 1905, XIII, 460 f.) thinks that in 24 and 122 (see the notes) Sh. is imitating Ronsard's *Amours diverses*, 1578, sonnet 4 (1923 ed., II, 285), "Il ne falloit, Maistresse, autres tablettes." So LEE (ed. 1907).—LIONEL CUST (*Sh.'s England*, 1917, II, 9): It is clear that Shakespeare was familiar with such portraits as [Robert] Peake sold, and such a shop as he kept [at Snow Hill, Holborn].—FORT (*Time Scheme*, 1929, p. 111): This sonnet is composed on two themes, which were almost obligatory on an Elizabethan sonnet-writer, and it is a literary exercise only. The word-play in it seems only quibbling now.

WYNDHAM (ed. 1898): The conceit begins, l. 1, with the Poet's 'eye' as a



Painter, who has drawn the Friend's beauty on the Poet's heart. It goes on to a play on the word 'frame,' l. 3; the body is the physiological *frame* which holds the heart and other organs, but, taking the other sense of frame, perspective, l. 4, is the best of a painter's art; and, l. 5, taking the etymological derivation of perspective with a reversion to the conceit that the Friend's beauty is engraved on the Poet's physical heart, to see the skill of the Picture you must look through the Painter = the Poet's eye. The Poet's bosom, l. 7, being the shop wherein the picture hangs, has, l. 8, borrowed the Friend's eyes: making, l. 9, a good exchange of 'eyes for eyes.' The Poet's eyes, l. 10, have been engaged in drawing the Friend's shape; the Friend's eyes, l. 11, meanwhile have been windows, in their place, to the Poet's breast, through which, l. 12, the sun delights to peep, to gaze at the image of the Friend.—ALDEN (*S. P.*, 1917, XIV, 143 f.) summarizes the "eccentric ingenuity" of this conceit: My eye has drawn the image of your beauty in my heart,—framed in my body, hanging in my bosom's shop; your eyes are windows through which the sun views the image; etc.—See also the note on lines 7-12.

1. *steeld*] MALONE (ed. 1780, p. 555), glossing *Lucrece*, line 1444, "a face where all distresse is steld": Steel'd.—NARES (*Glossary*, 1822): Fixed, or placed in a permanent manner. . . . *Stelled* for stalled.—DYCE (ed. 1832): Fixed: from *stell*. [So SCHMIDT (1875), BEECHING (ed. 1904), ONIONS (1911), KIT-TREDGE (ed. 1936), and many others.]—BELL (ed. 1855): The custom of using table-books, with a pointed style, or pencil attached to them by a string, was common in Shakspeare's time.—TYLER (ed. 1890): To "steel" is . . . to write with a steel point or stylus.—LEE (ed. 1907): "Stelled" means "depicted" or "painted". . . . "Steeled" would mean "engraved."—LIONEL CUST (*Sh.'s England*, 1917, II, 9 n.): 'Portrayed': a technical term.—See further *Sh.'s Poems*, 1938, p. 234.

2. *table . . . heart*] MALONE (ed. 1790) explains *table* as "the ancient term for a picture," and notes similar uses in *All's Well*, I.i.106 ("our heart's table"), and *King John*, II.i.503 ("flattering table of her eye").—SCOTT (*Sonnets élisabéthains*, 1929, pp. 248 f., 262) adds examples from Daniel, *Delia*, 1592, sonnet 13 (1930 ed., p. 17), "I figured on the table of my harte, The fayrest forme," and Lyly, *Euphues and His England*, 1580 (1902 ed., II, 85), "importraying in y<sup>e</sup> Table of his hart."—TUCKER (ed. 1924), also citing this second example, correctly defines *table* as "a tablet or panel (Lat. *tabula*) on which a picture is painted." So SCHMIDT (1875).—Lines 1 f. make RICHARD SIMPSON (*Introduction*, 1868, p. 81) ask: Was Shakespeare a painter, like his friend Burbage, or like Dante?

3. *ti's*] HADOW (ed. 1907) notes the occurrence of *T'is* at 62.13, *tis* at 97.13, 114.9, 13, 121.1, and *'tis* at 85.9.

4. *perspectiue*] BELL (ed. 1855): Always so accented by Shakspeare. [He cites *All's Well*, V.iii.48, and *Richard II*, II.ii.18. ABBOTT (1870, pp. 393-397) gives a list of words in Sh. "in which the accent was nearer the beginning than with us," among them *for-lorne* (33.7) and *pursuit* (143.4).]—SCHMIDT (1875): A glass cut in such a manner as to produce an optical deception, when looked through. [He explains: "The painter himself, i. e. the eye, being the glass through which the form must be seen." So GOLLANCZ (ed. 1896) and HERFORD (ed. 1899).]—FURNIVALL (*N. Sh. S. T.*, 1880-1885, II, 370) compares John Stephens, *Satirical Essays*, 1615, sig. V6, "My Mistresse Is my



perspectiue glasse, through which I view the worlds vanity," and Wordsworth's sonnet on King's College Chapel, 1822, beginning, "What awful perspective!"—DOWDEN (ed. 1881): Does it not simply mean that a painter's highest art is to produce the illusion of distance, one thing seeming to lie behind another? You must look *through* the painter (my eye or myself) to see your picture, the product of his skill, which lies within him (in my heart).—WYNDHAM (ed. 1898): The art of depicting objects on the plane of a canvas, but so that they appear, as in nature, to be in many planes, one behind the other, seen through the *frame* as if through a square aperture.—WOLFF (*E. S.*, 1916, XLIX, 168): The hitherto unexplained *perspective* makes sense only if it is understood in the technical art meaning of the Italian painters, as *composition*.—POOLER (ed. 1918): If we put "best painter's art" in a parenthesis, or point with Wedmore . . . [see Textual Notes], "perspective" will mean—capable of being seen through. [TYLER (ed. 1890) had given it this meaning.]—TUCKER (ed. 1924), perhaps replying to BUTLER (ed. 1899, p. 146), who had seen in the line proof "that in matters of painting he [Sh.] was profoundly ignorant": Whatever may have been the poet's taste in pictures, he at least does not say that in such 'perspective' painting lies the 'best art' of a painter, but that the art displayed is that of the best of painters in this kind. The 'best painter' is the perceiving eye of the lover.—KESER (*Passages obscurs*, 1931, p. 343): Le verre taillé est le meilleur de l'art du peintre, *c. à d.* mon œil embellit l'image comme un verre habilement taillé (?).—BROOKE (ed. 1936) quotes Sir John Harington's Advertisement to *Orlando Furioso*, 1591, sig. A1: "One thing is to be noted, which euery one (haply) will not obserue, namely the perspectiue in euery figure . . . which is the chiefe art in picture."—FAIRCHILD (*Sh. and the Arts*, 1937, p. 127): [*Perspectiue* is not] an "optical device for producing fantastic images." . . . Shakespeare is right. Perspective *is* "best painter's art," as he no doubt realized when he saw it employed with consummate skill in the Holbein paintings. . . . When Shakespeare says his "body is the frame" he confirms the opinion of art critics that the frame of a picture is almost as essential as the use of perspective itself.—NEILSON and HILL (ed. 1942): I. e., And perspective, which the frame (l. 3) helps to give the picture, is a feature of the best pictorial art.—ADAMS, putting a period after *perspectiue*: My body serves both as the frame and the perspective ("an optical instrument for looking through or viewing objects with"—*N. E. D.* (1905)). It is the artifice of the best painters, who usually frame their own pictures and hang them so as to be advantageously viewed.

5, 6. *you, your*] As these pronouns apparently conflict with the *thy, thine*, and *thee* of lines 2, 8, 10, 12 (see Textual Notes, the introduction to 13, and the notes to 104.13 f.), DOWDEN (ed. 1881) suggested: May not *you* and *your* be used indefinitely, not with reference to the person addressed, but to what is of common application, as in "Your marriage comes by destiny," *All's Well* . . . , I.iii.66.—TUCKER (ed. 1924): Here 'you' is not the beloved, but is used in a general sense (= 'one'), i. e. 'through the *painter* must one see his skill, to find the *true* image one is looking for.'—C. ARCHER (*T. L. S.*, June 27, 1936, p. 544): The mixture here seems motiveless . . . unless it were to avoid the slight awkwardness of . . . 'must thou see' in line 5. This is one of the very weakest sonnets in . . . [Q], and its departure from the poet's otherwise invariable practice might tempt one to argue that it is not authentic Shakespeare.



5-8.] DOWDEN (ed. 1881) compares this sonneteering convention with Constable, *Diana*, 1594, I.5 (1904 ed., II, 81), "Thine eye, the glass where I behold my heart. Mine eye, the window through the which thine eye May see my heart; and there thyself espy In bloody colours, how thou painted art!" and Watson, *Tears of Fancy*, 1593, sonnets 45, 46 (1904 ed., I, 157), "VVith stedfast eie shee gazed on my hart, Wherein shee saw the picture of her beautie," "My Mistres seeing her faire counterfet So sweetelie framed in my bleeding brest. . . . But it so fast was fixed to my hart. . . ."

7-12.] POOLER (ed. 1918): The imagery is here changed; in 1-4 Shakespeare's eye is the brush, his heart the canvas, his body the frame, of his friend's picture. The second quatrain . . . is connected . . . by the punning explanation of "perspective"; but . . . [now] the body ceases to be the frame, for part of it, *viz.* the bosom, has become a shop or studio in which the picture hangs. The windows of this shop are the friend's eyes looking in. The sun also can see the picture presumably by gazing through the back of the friend's head. [See WYNDHAM and ALDEN in the introductory notes above.]

8. *his*] Referring to *shop*. See 9.10 n.

*glazed*] SCHMIDT (1874): Covered as with glass.

9. *good-turnes*] WYNDHAM (ed. 1898) keeps the hyphen "because it ensures the correct delivery of the line."—PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 86) likewise cites this example of a hyphen that "has a metrical function in indicating where the accent falls on a compound word."—But the identical phrase (and accent) appear at 47.2 in Q and Wyndham without a hyphen.

13, 14.] FAIRCHILD (*Sh. and the Arts*, 1937, p. 119): [The lines] imply that the true painter, like Holbein, not only draws what he sees but . . . interprets character.

## 25

**L** Et those who are in fauor with their stars,  
 Of publike honour and proud titles boſt,  
 Whilst I whome fortune of ſuch tryumph bars 3  
 Vnlookt for ioy in that I honour moſt;  
 Great Princes fauorites their faire leaues ſpread,  
 But as the Marygold at the ſuns eye, 6  
 And in them-ſelues their pride lies buried,  
 For at a frowne they in their glory die.  
 The painefull warrier famoſed for worth, 9  
 After a thouſand victories once foild,  
 Is from the booke of honour rased quite,  
 And all the reſt forgot for which he toild: 12  
 Then happy I that loue and am beloued  
 Where I may not remoue, nor be remoued.

4. *Vnlookt for*] Hyphenated by Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans, Huds.<sup>1</sup>, Tuck. *Unlook'd on* Sta. conj. (*Athenaeum*, January 3, 1874, p. 21). *Unhonour'd* Sta. conj. (*loc. cit.*), But.

9. *famosed for worth*] *famoused for fight* Theobald conj., Mal.+ (except Wh.<sup>1</sup>, Coll.<sup>2</sup>, Tyler, Tuck., Rid., Brk.,

Har.). *famoused for might* Cap. *for worth famoused* Steevens conj. (Mal.).

11. *rased quite*] *raised forth* Theobald conj. *quite rased* Steevens conj. (Mal.). *rased forth* Coll.<sup>2</sup> conj., Wh.<sup>1</sup>, Coll.<sup>3</sup>, Nicholson conj. (*N. & Q.*, January 28, 1888, p. 62), Tuck., Rid., Brk., Har.

1.] C. CAMDEN, Jr. (*Isis*, 1933, XIX, 71-73) notes other astrological passages in 14, 26, 116, and adds a very large number from the plays.

4. *Vnlookt for*] WYNDHAM (ed. 1898): Not sought out, not 'distinguished.' —BEECHING (ed. 1904): Contrary to general usage, "most people joy in being honoured, I in honouring." —ALDEN (ed. 1913): Either "unnoticed" or "contrary to expectation." —HORACE DAVIS (in Alden, ed. 1916): Inconspicuous. —POOLER (ed. 1918): "Unexpected" . . . or "unexpectedly." —NEILSON and HILL (ed. 1942): Beyond expectation.

*that*] For *that* meaning "that which," "what," see 4.4 n. —TUCKER (ed. 1924): Viz. my connection with you.

5, 6.] J. D. E. WILLIAMS (*Sir William Davenant's Relation to Sh.*, 1905, p. 22) compares "Bertolina's ecstatic words to her lover" in Davenant's *Siege*, 1629 (?), Act III (*Dramatic Works*, 1873, IV, 401), "The marigold so opens to the sun's Bright eye, as Bertolina to your wish'd Presence."

5-12.] MALONE (ed. 1780) cites *Henry VIII*, III.ii.352-358, "This is the state of man: to-day he puts forth The tender leaves of hopes; to-morrow blossoms And bears his blushing honours thick upon him; The third day comes a frost," etc. —WYNDHAM (ed. 1898): No lines could have been penned more apposite . . . to the fall and disgrace of Essex after his military failure in Ireland. —



KELLER (*Sh.s Werke*, 1916, XV, 511) correctly remarks that such interpretations as the foregoing of statements based on universal experience are always somewhat hazardous.

6. But] I. e. only.

the Marygold] ELLACOMBE (*Plant-Lore*, 1884, pp. 155-158) discusses Sh. and the marigold at length.

suns eye] See 18.5 n.

7.] POOLER (ed. 1918): Their honour dies with them, or perhaps before them.

9. painefull] SCHMIDT (1875): Laborious, toilsome.—RANSOM (*World's Body*, 1938, p. 283): [In line 9] Shakespeare makes a verb [*famosed*] of an adjective, but his coinage could not give it a currency, for it is not that kind of adjective. He also makes a qualitative noun of *fight* [see Textual Notes], which is less exceptionable. . . . Both these forced meanings follow surprisingly upon *painful*, which is exact and even Miltonic.—See 5.4 n.

9, 11. worth, quite] THEOBALD (in Jortin, *Miscellaneous Observations*, 1732, II, 243 f.) commented on the necessity of reading either *worth*, *forth* or *fight*, *quite*, adding, "Perhaps, this last emendation is to be preferr'd."—On the faulty rime see Textual Notes. Even those who, like TYLER (ed. 1890), follow Q admit its inaccuracy here.—STEEVENS (ed. 1780) remarked of lines 9-12: This stanza is not worth the labour that has been bestowed on it.

14.] Compare 116.4.

## 26

Lord of my loue, to whome in vaffalage  
 Thy merrit hath my dutie strongly knit;  
 To thee I fend this written ambassage 3  
 To witnesse duty, not to shew my wit.  
 Duty so great, which wit so poore as mine  
 May make seeme bare, in wanting words to shew it; 6  
 But that I hope some good conceipt of thine  
 In thy foules thought (all naked) will bestow it:  
 Til whatfoeuer star that guides my mouing, 9  
 Points on me gratioufly with faire aspect,  
 And puts apparrell on my tottered louing,  
 To shew me worthy of their sweet respect, 12  
 Then may I dare to boast how I doe loue thee,  
 Til then, not shew my head where thou maist proue me

3. *ambassage*] Ben., Lint., Gild.<sup>1</sup>,  
 Sew.<sup>1</sup>, Cam., Dow., Tyler, Oxf.,  
 Wynd., But., Beech., Neils., Bull.,  
 Wal., Pool., Yale, Tuck., Rid., Brk.,  
 Har. *embassage* The rest.

5. *which*] *with* Sew.<sup>1</sup>

8. *thy*] *my* Sew.-Evans.

9. *my*] *by* Ald., Knt., Sta., Ktly.  
 11. *tottered*] Ben., Lint., Gild.,  
 Bull., Wal., Brk., Har. *tattered* The  
 rest.

12. *their*] *thy* Cap., Mal.†.

13. *dare*] *dear* Sew.<sup>1</sup>

14. *me* Q.

CAPELL (in Malone, ed. 1780) was the first to call attention to a resemblance between the language of 26 and the *Lucrece* dedication. This resemblance became with DRAKE in 1817 (see II, 186) the starting-point of the Southampton theory, addicts to which have greatly overstressed it. Many of them have found traces of the dedication elsewhere in the sequence, as in 18, 23, 32, 34, 37-39, 74, 76, 78, 79, 81, 105, 108, and 110. See II, 189 f. The dedication runs as follows: "To The Right Honourable, Henry VVriothsley, Earle of Southampton, and Baron of Titchfield. The loue I dedicate to your Lordship is without end: wherof this Pamphlet without beginning is but a superfluous Moity. The warrant I haue of your Honourable disposition, not the worth of my vntutord Lines makes it assured of acceptance. VVhat I haue done is yours, what I haue to doe is yours, being part in all I haue, deuoted yours. VVere my worth greater, my duety would shew greater, meane time, as it is, it is bound to your Lordship; To whom I wish long life still lengthned with all happinesse. Your Lordships in all duety. William Shakespeare."—T. LE M. DOUSE (*N. & Q.*, August 13, 1904, p. 133) calls 26 a frigid "envoi, or covering note" sent with 1-25 to Mr. W. H., who had requested or ordered Sh. to write them. Sh. knew him slightly.—BEECHING (ed. 1904) on the *Lucrece* dedication: The same writer, wishing to express the same idea, is likely to employ some



of the same expressions; though perhaps less likely to do so to the same person.—POOLER (ed. 1918) on Drake's views: The resemblance ceases to be significant when we consider that it is natural that two dedications by the same writer should be alike, and further that dedications of the time for the most part dealt with the same topics.—HARRISON (ed. 1938): This Sonnet . . . probably accompanied the copy of . . . [*Lucrece* Sh.] sent to Southampton. [This is only one example of a hundred such unprovable assertions.]

CAMPBELL (*Sh.'s Legal Acquirements*, 1859, p. 101): A love-letter, in the language [lines 1-3] of a vassal doing homage to his liege lord. [Campbell, pp. 100-103, cites other law terms in 13.5 f., 18.4, 30.1 f., 35.11, 46, 74.1 f., 88.7, 124.10, 146.5. See the introduction to 46.]—It may be noted here that two Baltimore lawyers, P. S. CLARKSON and C. T. WARREN (*Daily Record* [Baltimore], April 20, 1937, p. 3; see also their *Law of Property*, 1942, pp. xix-xxi), assert that the "brilliant but none too reliable jurist" Campbell's treatise "abounds in mistakes both of law and construction, unsupported by anything but his own bold, if breezy, dicta"; that "half of Shakespeare's fellows employed more legalisms per play than he did, some of them a great many more," exceeding him "in the detail and complexity of their legal problems and allusions"; and that "what law there is in Shakespeare can, indeed *must*, be explained upon some grounds other than that he was a lawyer, or an apprentice, or student of the law."—LEE (*Life*, 1898, p. 128 n.) says "there is little doubt" that Sh.'s legal phraseology in 26 "was parodied by Sir John Davies in the . . . last of his 'gulling' sonnets. [Lee means that *he* has little doubt. BEECHING (ed. 1904, p. xxvii n.) remarks that possibly Lee's idea is correct, "though, considering the excesses in this respect of 'Zepheria' [1594], to which Davies refers by name, it is uncertain."]

VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 312) sees a resemblance to Ovid, *Ex Ponto*, IV.i.19-21: "Idque sinas oro, nec fastidita repellas Verba, nec officio crimen inesse putes, Et levis haec meritis referatur gratia tantis."

1, 2.] MALONE (ed. 1790) compares *Othello*, I.iii.342-344, "I confess me knit to thy deserving with cables of perdurable toughness."—WALSH (ed. 1908, p. 267) compares a dedicatory sonnet to Lord Grey de Wilton prefixed to Spenser's *Faery Queen*, 1590 (1908 ed., p. 141), "Most noble Lord, . . . Through whose large bountie, . . . I now doe live, bound yours by vassalage."—CLARKSON and WARREN (*Law of Property*, 1942, pp. 20 f.): Shakespeare may allude [here, in 58.4, and in 141.12] to homage and fealty as a bond between lord and vassal . . . , but such a conclusion seems unwarranted in view of the generality of his language and the fact that every landholder probably knew that services of one sort or another were due for the land he held.

3. written ambassage] SCHMIDT (1874): Message.—*N. E. D.* (1884), citing this line: The message conveyed by an ambassador.—POOLER (ed. 1918): It may be doubted whether this denotes the sonnet itself or an accompanying MS., and if the latter whether the MS. is that of the preceding sonnets, as seems likely enough, or of those that follow, or of something quite different.

4. witnesse, wit] POOLER (ed. 1918) compares *numbers number*, 17.6.—ONIONS (1911) defines *wit* (lines 4 f.): Power of imagination or invention.—With the line compare Nashe's *Unfortunate Traveler*, 1594 (1910 ed., II, 262), "truth it is, many become passionate louers onely to winne praise to theyr wits."

7, 8.] POOLER (ed. 1918): I hope whatever favourable opinion you may have formed of me will lodge this token of my duty, this embassy, among the thoughts of your own mind where, it may be hoped, it will take the colour of its surroundings; or perhaps better, may lodge it in your memory till I can offer you something better.—TUCKER (ed. 1924): Except that I hope some good (=kindly) ingenuity of acceptation on your own part will give it, all naked as it is, comfortable housing in the appreciation of your soul.

9. **my mouing**] SCHMIDT (1875) explains as “conducting one’s self, living.” —TYLER (ed. 1890): The poet . . . is about to commence a journey, probably of a professional nature.—BEECHING (ed. 1904): There need be no reference in this word to any journey, since it is a general expression for life, as in the phrase “to live, and move, and have our being”; but the word is common in Shakespeare of the “motion” of heavenly bodies, and in one or two places it is used of the movements of men under their influence. . . . So that “moving” here may imply journeying. In the former case the sonnet may be taken as envoy to what precedes, in the latter as proem to what follows; for it has the air of a covering letter.—CASE (in Pooler, ed. 1918) suggests the meaning, “actions” or “mental processes.”—BROOKE (ed. 1936) on Tyler: The next sonnet [27] speaks of such a journey and . . . [26.11–14] have additional force if they allude to the out-at-elbows condition of an actor on tour.—With the *star* compare 14.1 f.

10. **Points on**] SCHMIDT (1875): Sends rays on.

11. **tottered**] See Textual Notes and 2.4 n.

12. **their**] MALONE (ed. 1780): Evidently a misprint. The same mistake has several times happened . . . owing probably to abbreviations [*y*<sup>r</sup>, *y*<sup>i</sup>] having been formerly used for the words *their* and *thy*, so nearly resembling each other as not to be easily distinguished.—For the errors he refers to (27.10, 35.8, 37.7, 43.11, 45.12, 46.3, 8, 13 f., 69.5, 70.6, 128.11, 14) see Textual Notes and II, 7 f., 96, 99. Most of them are corrected by an old hand in the Caldecott-Bodley copy of Q.—MACKAIL (*Lectures*, 1911, p. 204) explains the errors as caused by a misreading of the manuscript, and sees in them an indication that the sonnets (27–76) in what he calls the second group “were set up from a MS. in a different hand from that of the rest.”—According to BROOKE (ed. 1936, p. 61), the copy here and in the fourteen other places may have had *thie*, which “was a common enough spelling. If the final stroke of the ‘e’ terminated in a small tremulous hook, the word would have resembled ‘thier,’ a common spelling in manuscript, but generally corrected to ‘their’ by printers.”

13, 14. **loue thee, proue me**] DOWDEN (ed. 1881) observes that “the rhyme has an echo of Daniel’s *Delia*,” 1592, sonnet 10 (1930 ed., p. 15): “Once let her know, sh’ hath done enough to proue me; And let her pittie if she cannot loue me.”—With the idea here expressed compare 36.9.

14. **proue**] SCHMIDT (1875): Bring to the test [as in 117.13].



## 27

WEary with toyle, I haſt me to my bed,  
 The deare repofe for lims with trauaill tired,  
 But then begins a iourny in my head 3  
 To worke my mind, when boddies work's expired.  
 For then my thoughts (from far where I abide)  
 Intend a zelous pilgrimage to thee, 6  
 And keepe my drooping eye-lids open wide,  
 Looking on darknes which the blind doe fee.  
 Saue that my foules imaginary fight 9  
 Prefents their fhaddoe to my fightles view,  
 Which like a iewell (hunge in gaſtly night)  
 Makes blacke night beautious, and her old face new. 12  
 Loe thus by day my lims, by night my mind,  
 For thee, and for my felfe, noe quiet finde.

2. *trauail*] Ben., Lint., Gild.<sup>1</sup>,  
 Sew.<sup>1</sup>, But. *travel* The rest.

3. *head*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>,  
 Dow., Oxf., Yale, Rid., Brk., Kit.,  
 Har. *head*, The rest.

5. *from far*] *far from* Gild.-Evans,  
 Mal. conj.

6. *thee*,] *thee*; Q (B.M.-Bright).  
 10. *their*] *thy* Cap., Mal. +.

MASSEY (ed. 1888, pp. 76 f.) sees borrowings here and in 28 from Sidney's *Astrophel and Stella*, 1591, sonnets 88, 89 (1922 ed., II, 277 f.), "Out Traytour absence dar'st thou counsell mee," "Now that of absence the most yrksome night." Massey had been anticipated by KRAUSS (*Jahrbuch*, 1881, XVI, 177 f.) and by CONRAD (the same, 1882, XVII, 191 f.).—FLEAY (*Biographical Chronicle*, 1891, II, 216): In 27, 48, 50 the "travel" is doubtless that of the company when strolling in the provinces, and must refer to that of 1593 or 1597.—KELLER (*Sh.s Werke*, 1916, XV, 511): [27 was probably] composed on a trip to Stratford. Why this and the following sonnet should be addressed [as BRANDL (*Sh.s Sonette*, 1913, p. x) says] to the mistress, not to the friend, I cannot see.—POOLER (ed. 1918): A new series, perhaps continued in xliii. [Readers interested in such ideas should scan Appendix IV, II, 74-116.]

1. *toyle*] BEECHING (ed. 1904): The fatigue of travel [as in 28.7 f.].

1, 2.] J. A. S. McPEEK (*Catullus*, 1939, pp. 136 f.) sees a "curious resemblance" between these verses and Catullus, XXXI.7-10,

O quid solutis est beatius curis,  
 Cum mens onus reponit, ac peregrino  
 Labore fessi venimus larem ad nostrum  
 Desideratoque adquiescimus lecto?

He suggests that Jonson may have read Catullus to Sh., thereby accounting

for the apparent Catullan influence in 30 as well as here.—On *repose* see TUCKER's note on 50.3.

3. *head*] DOWDEN (ed. 1881) objects to putting a comma after *head*, for the meaning is, "a journey in my head begins to work my mind."—POOLER (ed. 1918): With the comma, "to" in the next line means "so as to."

3, 4.] LEE (ed. 1907) compares Griffin, *Fidessa*, 1596, sonnet 14 (1904 ed., II, 272), "When silent sleep had closed up mine eyes, My watchful mind did then begin to muse."

4. *worke*] SCHMIDT (1875): Act upon.—TYLER (ed. 1890): Set . . . at work.

5. *from far*] MALONE (ed. 1780) suggested *far from*.—THE SAME (ed. 1790): The old reading is, however, *sense*. For then my thoughts, setting out from my place of residence, which is far distant from thee, intend, &c.—POOLER (ed. 1918): He might have added "and rhythm."

6. *Intend*] HAZLITT (ed. 1852): Set out upon. [So POOLER (ed. 1918).]—SCHMIDT (1874): Bend, direct.—HENRY BRADLEY (*Sh.'s England*, 1917, II, 564) says *Intend* has the meaning of the Latin phrase, "iter intendere."

*pilgrimage*] KITTREDGE (*Hamlet*, 1939, p. 257), citing this line: That lovers are pilgrims and their lady-loves are saints was a common metaphor.

8.] E. PHIPSON (in Munro, *Sh. Allusion-Book*, 1909, I, 260) notes a possible imitation in William Drummond's *Poems*, 1616 (ed. Kastner, 1913, I, 60),

Deare *Night*, the Ease of Care,  
Vntroubled Seate of Peace,  
*Times* eldest Childe, which oft the Blinde doe see,  
On this our Hemispheare,  
What makes thee now so sadly darke to bee?

KASTNER ignores this suggestion, and instead (p. 211) compares Drummond's verses with a madrigal by Sidney.

9. *imaginary*] SCHMIDT (1874): Pertaining to the imagination, fanciful.—ROLFE (ed. 1883): Imaginative. [So ONIONS (1911).]

9, 10.] LEE (ed. 1907): Sleepless nights illumined by apparitions of his mistress Laura form the topic of some of the most characteristic sonnets and canzoni of Petrarch. . . . Imitations abound in Italian and French sonnets of the sixteenth century. [Similar remarks are in his *Life*, 1898, pp. 111 f.; but surely such "apparitions" are an almost universal experience. Sir Thomas Browne (*Religio Medici*, 1642 [*Works*, ed. Keynes, 1928, I, 92]) writes: "There is surely a neerer apprehension of any thing that delights us in our dreams, than in our waked senses: . . . my awaked judgment discontents me, ever whispering unto me, that I am from my friend; but my friendly dreams in the night requite me, and make me think I am within his arms."]

10. *their*] See Textual Notes and 26.12 n.

*shaddoe*] SCHMIDT (1875): Image produced by the imagination.—FAIRCHILD (*Sh. and the Arts*, 1937, p. 116): A mental picture . . . since the poet sees his friend in imagination.—See 37.10 n.

11, 12.] MALONE (ed. 1780) compares *Romeo and Juliet*, I.v.47 f., "Her beauty [*or* It seems she] hangs upon the cheek of night Like a rich jewel in an Ethiop's ear."—VERITY (ed. 1890): Referring to the idea that some stones could be seen in the dark [as in *Titus Andronicus*, II.iii.226-230].



14. **For . . . selfe]** DOWDEN (ed. 1881): On account of business of my own; . . . on your account, thinking of you.—POOLER (ed. 1918): By a sort of chiasmus *thee* and *myself* have changed places. [He follows ROLFE (ed. 1883).] The parallelism forbids us to take "for" in two senses as some do. By day my limbs find no quiet on account of my journey, by night my mind finds no quiet on account of your image. [Compare 75.13 f.]

## 28

**H**ow can I then returne in happy plight  
 That am debard the benifit of rest?  
 When daies oppreffion is not eazd by night, 3  
 But day by night and night by day oprest.  
 And each (though enimes to ethers raigne)  
 Doe in consent shake hands to torture me, 6  
 The one by toyle, the other to complaine  
 How far I toyle, still farther off from thee.  
 I tell the Day to please him thou art bright, 9  
 And do'st him grace when clouds doe blot the heauen:  
 So flatter I the fwart complexiond night,  
 When sparkling stars twire not thou guil't th' eauen. 12  
 But day doth daily draw my forrowes longer, (stronger  
 And night doth nightly make griefes length seeme

4. *oprest.*] Ben., Lint., Har. \**op-*  
*press'd*; Bell, Dow., Brk. *oppress'd*,  
 Oxf., Yale, Tuck., Kit., Neils.<sup>2</sup>  
*opprest*! Wal. *oppress'd?* The rest.

5. *ethers*] *others* Ben., Lint.,  
 Gild.<sup>1</sup>, Sew.<sup>1</sup> *other's* Gild.<sup>2</sup>, Sew.<sup>2</sup>-  
 Evans, Cap. *either's* The rest.

8. *farther*] *further* Huds., Yale.  
*thee.*] *thee?* Cap., Bell, Dow.,  
 Tuck., Kit., Neils.<sup>2</sup>

9. *Day...him*] Ben., Lint., Gild.<sup>1</sup>,  
 Rid., Har. *day,...him* Cap., Coll.,  
 Del., Glo., Wh., Hal., Cam., Rol.,  
 Oxf., Wynd., Herf., Neils.<sup>1</sup>, Bull.,  
 Wal., Pool., Tuck., Brk. *day,...him*,  
 The rest.

12. *twire not*] *twire, not* Ben. *tweer*

*out*, Gild.-Evans. *twirl not* Mal.  
 conj. *twink not* Steevens conj.  
 (Mal.). *tire not* Massey<sup>1</sup>.

*guil'st*] Ben., Lint., Gild.<sup>1</sup>  
*guild'st* Gild.<sup>2</sup>, Sew.<sup>1</sup> *gild'st* The rest.  
*gildest* Pool. conj. *gildest* Tuck.  
 conj.

*th']* Ben., Gild., Sew.<sup>2</sup>, Mur.,  
 Gent., Evans, Pool. conj., Tuck. conj.,  
 Har. *the'* Lint. *the* The rest.

13, 14. *longer...length...stronger*]  
*longer...strength...stronger* Cap., Regis  
 conj., Coll.<sup>1</sup> conj., Dyce<sup>1</sup>+ (except  
 Hal., Dow., Tyler, Oxf., Wynd.,  
 Neils.<sup>1</sup>, Tuck., Har.). *stronger...*  
*length...longer* C[apell] conj. (Mal.).

14. *stronger*] *stronger*. Lint.+

5. *ethers*] SCHMIDT (1874): Each other's.

6. *shake hands*] SCHMIDT (1874): Become friends.—POOLER (ed. 1918):  
 Unite, combine.

7. *to complaine*] POOLER (ed. 1918): By causing me to complain.

8.] BROOKE (ed. 1936): This is the poet's complaint by night: the farther  
 he toils, the farther he is from his friend. He is presumably travelling away  
 from London.

9.] ALDEN (ed. 1916): [Editors favor] "to please him" between commas,—  
 doubtless for the reason that the context suggests that the phrase is parallel  
 with "flatter": I console the day, when it is cloudy, as I flatter the night when



it is starless. It is possible, however, to read the two sentences as parallel, and still suppose that "thou art bright" with the friendly purpose of pleasing the day.—POOLER (ed. 1918): The question is, where does the speech to the Day begin, at *to* or at *thou*? If at *to*, "thou art bright to please him" corresponds to "dost him grace"; if at *thou*, "tell to please him" corresponds to "flatter." . . . There is much to be said on both sides.

10.] POOLER (ed. 1918): You make by your presence a dark day sunny.

11. **swart complexiond**] SCHMIDT (1875): Black, dark.

12. **twire**] See Textual Notes.—MALONE (ed. 1780) suggests *twirl*—an "exquisite conjecture" according to GIFFORD (Jonson, 1816, VI, 281 n.).—BOSWELL (ed. 1821) cites Jonson's *Sad Shepherd*, 1641, II.iii (ed. Greg, 1905, line 643), "Which Maids will twire at, 'tween their fingers, thus!" GIFFORD (VI, 280) had explained *twire* as "to leer affectedly, to glance at obliquely, or surreptitiously, at intervals, &c." and gave further examples, including 28.12. BOSWELL, however, glosses: *To twire* seems to have much the same signification as *to peep*: when sparkling stars *peep* not *through the blanket of the dark*.—DYCE (*Remarks*, 1844, pp. 273 f.) explains as "*gleam* or *appear at intervals*."—SCHMIDT (1875): Shine at intervals, or with an unsteady light.—GREG (work cited, Notes, p. 87) glosses Jonson's *twire*: Peep, look surreptitiously or askance. It is also said of stars, to twinkle.—N. E. D. (1916), citing this line as its first example: To peer; to peep.—F. P. WILSON (*T. L. S.*, April 18, 1918, p. 186) cites Thomas Howell, *The Arbor of Amity*, 1568, sig. C3, "They fawne in words and eke with twiring eie" (Grosart's 1879 reprint, p. 39, erroneously has "tuizing eie"), and glosses it "prying or peering."

**guil'st**] SCHMIDT (1874): Makes bright and shining like gold. [Compare 20.6 n. and 33.4.]—With the figure MASSEY (ed. 1888, p. 88) compares *A Midsummer Night's Dream*, III.ii.187 f., "who more engilds the night Than all yon fiery oes and eyes of light."

13, 14. **longer . . . length . . . stronger**] CAPELL (see Textual Notes) was the first to emend the reading to *longer . . . strength . . . stronger*. REGIS (*Sh.-Almanach*, 1836, pp. 32, 328) independently adopted it for his text. COLLIER (ed. 1843) conjectured it to be correct, but did not emend his own text (ed. 1858) until DYCE (ed. 1857), without mention of his predecessor, had adopted it.—MALONE (ed. 1780) upholds Q and explains: The poet, in the first line [13], seems to allude to . . . spinning. The day at each return draws out my sorrow to an immeasurable length, and every revolving night renders my protracted grief still more intense and painful.—DOWDEN (ed. 1881), explaining Q: Each day's journey draws out my sorrows to a greater length; but this process of drawing-out does not weaken my sorrows, for my night-thoughts come to make my sorrows as strong as before, nay stronger.—VERITY (ed. 1890), following Q: One aspect of his grief is associated with the day, another with the night. In the day he is struck by the long persistence of his pain, in the night he feels the keenness of a sorrow which even in sleeping hours robs him of rest.—BEECHING (ed. 1904), accepting Capell's emendation: It is best to continue the division of the poet's woe between day and night—to the day length of journey, to the night strength of complaint. [I agree with Beeching.]

## 29

VVhen in disgrace with Fortune and mens eyes,  
 I all alone beweepe my out-cast state,  
 And trouble deafe heauen with my bootlesse cries, 3  
 And looke vpon my selfe and curse my fate.  
 Wishing me like to one more rich in hope,  
 Featur'd like him, like him with friends possest, 6  
 Desiring this mans art, and that mans skope,  
 With what I most inioy contented least,  
 Yet in these thoughts my selfe almost despising, 9  
 Haplye I thinke on thee, and then my state,  
 (Like to the Larke at breake of daye arising)  
 From fullen earth sings himns at Heauens gate, 12  
 For thy sweet loue remembred such welth brings,  
 That then I skorne to change my state with Kings.

3. *And*] Omitted by Douglas (*True History*, 1933, pp. 81 f.).

8. *what*] *that* Housman (*Collection*, 1835, p. 24).

9. *Yet*] *Yea* Sta. conj. (*Athenaeum*, December 6, 1873, p. 732).

10-12. *state, ...earth*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Fort, Rid., Har. *State, Like...Lark, ...arising From...Earth*, Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. \**state, —Like...arising From...earth, —* Cap., Hal. *state (Like...arising From...earth)* Mal., Var., Ald., Knt., Coll., Dyce<sup>1</sup>, Sta., Del., Wh.<sup>1</sup> *state, (Like...arising)*

*From...earth, Wynd. state Like...arising From...earth, But. state, Like...arising, From...earth Wal. state, Like...day, arising From...earth, Tuck. state, Like...arising From...earth, The rest.*

11. *the*] *a* Wal.

12. *earth*] *Earths* Gild.<sup>1</sup>  
*sings himns*] *to sing* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans.

13. *remembred*] *remember'd* Cap., Mal. + (except Dow., Wynd., Neils., Wal., Kit.).

MALONE (ed. 1790) remarks that 29, "in which such an assemblage of thoughts, cloathed in the most glowing expressions, is compressed into the narrow compass of fourteen lines, might I think have saved the whole of this collection from the general and indiscriminate censure" of STEEVENS (for which see II, 336-338).—VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 323) thinks that the poet considered his profession honorable but finds no reference to it here.—LEE (*Life*, 1898, p. 152 n.), as elsewhere, discerns only conventionality: Almost every note in the scale of sadness or self-reproach is sounded from time to time in Petrarch's sonnets. Tasso in *Sc[i]elta delle Rime*, 1582, p[t]. ii. p. 26, has a sonnet (beginning 'Vinca fortuna homai, se sotto il peso') which adumbrates . . . [29].—Again LEE (ed. 1907) remarks that the "pessimistic tone" of 29 and 66 "recalls" certain other sonnets of Tasso. Presumably he was not implying that Sh. was actually imitating.—W. P. KER (*Form and Style*, 1928, pp. 174 f.):



The beauty of . . . [29] is . . . in the contrast between two states of mind. . . . [It] does not depend upon the difference between this height, the height of the lark's song, and the depression with which the poem begins. For the depression itself is beautiful, and, like the melancholy of all true poets, full of life and hope.—M. I. BAYM (*S. A. B.*, 1940, XV, 144 f.) sees a parallelism between 29 and Baudelaire's "Les Sept Vieillards," a poem in *Les Fleurs du mal*, 1857 (ed. Pierre Dufay, 1917, p. 185):

Exaspéré comme un ivrogne qui voit double,  
Je rentrai, je fermai ma porte, épouvanté,  
Malade et morfondu, l'esprit fiévreux et trouble,  
Blessé par le mystère et par l'absurdité!

Vainement ma raison voulait prendre la barre;  
La tempête en jouant déroutait ses efforts,  
Et mon âme dansait, dansait, vieille gabarre  
Sans mâts, sur une mer monstrueuse et sans bords!

Baym remarks: "It is quite obvious that we have here a recurrent poetic theme, where the central mood is recognizable as common to both poems. But, of course, we have in Shakspeare's sonnet the contrasting element of love dispelling the mood of depression and breaking into a hymn of joy. By the time the theme gets to Baudelaire, Shakspeare's neo-Platonism is consumed in the cauldron of 19th-century pessimism and introspection. We have the Baudelairean influence predominating over the Shaksperian idea, as it were."—T. C. IZARD (*George Whetstone*, 1942, p. 214) cites the following passage from Whetstone's *English Mirror*, 1586, sig. A2<sup>v</sup>: "yea when affection leades him to murmure and rage against God . . . reason shall be forced to giue place vnto furie, and when the hearte is at this libertie, the tongue will not let to disgorge blasphemies, sufficient . . . to fire the heauens, but . . . the enuious . . . can alleage or pretend no other cause of sorrow, but that God is too good, too mercifull, and too liberall towards his creatures. In giuing to some great authoritie, to others aboundance of riches, to this man store of friendes, to that man inlargement of honours, &c." He believes that it has "slight resemblances" to 29, and that it "may have supplied a spark which ignited Shakespeare's creative imagination."—HELENE RICHTER (*Sh.s Gestalten*, 1930, p. 6) tells us that 29 and 36 are Sh.'s bitter complaints about attacks made on his profession. Those who enjoy such notions should see especially the notes to 110 and 111.

1. **Fortune**] ALDEN (ed. 1916) objects to the usual editorial practise of not retaining the capital, which represents a personification.—The *disgrace* here mentioned is with equal vagueness referred to elsewhere, as in 110, 111, 112, and 121.

3.] ALDEN (ed. 1916), discussing the movement of the line: Read "deaf heav'n" with "hovering accent."

6. **like him, like him**] POOLER (ed. 1918): Like a second man, like a third.

7. **art**] TYLER (ed. 1890): Knowledge or literary skill. [See 14.10 n.]

**skope**] SCHMIDT (1875): Power.—H. MUTSCHMANN (*Beiblatt*, 1916, XXVII, 258): Freedom to act.—TUCKER (ed. 1924): Range of genius.—BROWNING (*Letters*, 1899 ed., II, 87) wrote to Elizabeth Barrett Browning,

April 20, 1846: "I would,—I *will*, at a moment's notice, . . . lie under your mind supremacy as I take unutterable delight in doing under your eye, your hand. So Shakespeare chose to 'envy this man's art and that man's scope' in the Sonnets."—See 52.13, 61.8, 103.2, 105.12.

8.] DOWDEN (ed. 1881) considers this a reference to Sh.'s own poems. So BROOKE (ed. 1936) and NEILSON and HILL (ed. 1942).

10-12.] PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 93) says that editors have no right to alter the punctuation of Q. Any change in it "breaks a subtle link with the thought of the opening lines and impoverishes the beauty of the simile."—ALDEN (ed. 1916): It seems safer to follow the maker of the simile than the printer of the parentheses.—POOLER (ed. 1918) calls the parentheses "a mistake similar to that in xvi.10." See Textual Notes.

11, 12.] MALONE (ed. 1780) compares *Cymbeline*, II.iii.22, "the lark at heaven's gate sings." In his 1790 edition he mentions ISAAC REED's comparison of these lines to Lyly, *Campaspe*, 1584, V.i (1902 ed., II, 351), "at heauens gats [*sic*] she claps her wings, The Morne not waking till shee sings"; and adds that Milton imitated these lines in *Paradise Lost*, V.197 f. (1899 ed., p. 155), "Ye Birds, That, singing, up to Heaven-gate ascend."—ANDERS (*Sh.'s Books*, 1904, p. 133) repeats the Lyly parallel.

12. sullen] SCHMIDT (1875): Gloomy, dark.



## 30

VVen to the Seffions of fweet filent thought,  
 I fommon vp remembrance of things paf, 3  
 I figh the lacke of many a thing I fought,  
 And with old woes new waile my deare times wafte:  
 Then can I drowne an eye (vn-vf'd to flow)  
 For precious friends hid in deaths dateles night, 6  
 And weepe a fresh loues long fince canceld woe,  
 And mone th'expençe of many a vannisht fight.  
 Then can I greeue at greeuances fore-gon, 9  
 And heauily from woe to woe tell ore  
 The fad account of fore-bemoned mone,  
 Which I new pay as if not payd before. 12  
 But if the while I thinke on thee (deare friend)  
 All loffes are reftord, and forrowes end.

4. *woes*] *woes'* Koch conj.  
*times*] Ben., Lint., Gild.<sup>1</sup>, Koch  
 conj. *times'* Ald., Knt., Oxf., Yale,  
 Har. *time's* The rest.

7. *a fresh*] *afresh* Gild.<sup>2</sup> +.

8. *th'*] *the* Cap., Mal., Var., Ald.,

Knt., Bell, Del., Glo., Cam., Dow.,  
 Wh.<sup>2</sup>, Rol., Tyler, Oxf., But., Herf.,  
 Beech., Neils.<sup>1</sup>, Pool., Yale, Tuck.,  
 Rid.

*sight*] *sigh* Mal.<sup>1</sup> conj.

11. *-bemoned*] *bemoan'd* Wh.<sup>2</sup>, Neils.<sup>1</sup>

STEEVENS (ed. 1780), apropos of 30, deplores the "laboured perplexities of language" and the "studied deformities of style" that "prevail throughout these Sonnets." See II, 336-338.—30 reminds F. T. VISCHER (*Sh.-Vorträge*, 1899, I, 139) of the "Zueignung" of Goethe's *Faust*.—T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, pp. 368 f.) remarks that Sh. prefers alliteration in *s* (134 times) or a vowel (118 times), that in *l* (61 times) coming next. Alliteration "rises to its highest use in sonnets 141-50 and sinks to its lowest in sonnets 41-50." Ten are free from alliteration, seven (30, 85, 116, 129, 135, 146, 148) "rise above the rest in what may almost seem excess of alliterative art." I have not verified these statistics, but reference may be made to B. F. SKINNER's "Alliteration in Sh.'s Sonnets: A Study in Literary Behavior" (*Psychological Record*, 1939, III, 186-192). After elaborate mathematical calculations he decides (pp. 191 f.): "In spite of the seeming richness of alliteration in the sonnets, there is no significant evidence of a process of alliteration in the behavior of the poet to which any serious attention should be given. So far as this aspect of poetry is concerned, Shakespeare might as well have drawn his words out of a hat. . . . If 'formal strengthening' proves to be a real characteristic of normal speech, we shall have to look for the key to Shakespeare's genius in his ability to resist it, thereby reversing the usual conception of this kind of poetic activity." Skinner has further pronouncements

of this sort in the *American Journal of Psychology*, 1941 (LIV, 70-79). E. E. STOLL (*M. L. N.*, 1940, LV, 388-390) attacks Skinner's method and conclusions. He writes (p. 390): "The alliterative practice of a great poet, though appropriate and artistic, not accidental as Mr. Skinner thinks, is, by the time he reaches mastery, a second nature to him—incidental, one might say. But only then."—According to J. A. S. MCPEEK (*Catullus*, 1939, p. 136), "although he may not have been conscious of it," Sh. was here "half guided" by Catullus: "How else can we account for the striking parallelism in thought and form between this sonnet . . . and the chiselled perfection of the Elegy on Quintilia [Carmen 96]?"

Si quicquam mutis gratum acceptumve sepulcris  
 Accidere a nostro, Calve, dolore potest,  
 Quo desiderio veteres renovamus amores  
 Atque olim missas flemus amicitias,  
 Certe non tanto mors immatura dolorist  
 Quintiliae, quantum gaudet amore tuo.

This is not ordinary imitation, but it is very like a perfect assimilation of a theme half heard."—ANNE HAMILTON (*Seven Principles of Poetry*, 1940, pp. 36 f.): [30] is an example of the ease and exactness of scansion by thought-pulsation, in conjunction with (or in harmony with) ordinary metrical stress.—See also the notes to 27.1 f.

1.] LEE (ed. 1905, p. 7) places this line and 33.4 among the "numerous lines" in the Sonnets that "seem to illustrate the perfection of human utterance."

1, 2.] ALDEN (ed. 1913): The figure of a legal summons. [See the introduction to 26. SCHMIDT (1875) had defined *Sessions* as the sittings of a council, particularly of a court of justice.]

2, 4. *past, waste*] H. C. WYLD (*Studies in English Rhymes*, 1923, p. 127) believes that the Middle English *pācen* and *pāssen*, which became Modern English *pace* and *pass*, were confused. If Sh. here used the form of *pace* with the sense of *pass*, his rime is a true one.

3. *sigh*] SCHMIDT (1875): Lament, mourn.—*N. E. D.* (1910): Lament with sighing. [This line is the first of three examples.]

4. *deare times waste*] TYLER (ed. 1890): The things or persons devastated or destroyed by Time, which were dear to me.—*N. E. D.* (1894), citing this line as its last example, defines *deare* as "precious, valuable."—E. A. KOCK (*Anglia*, 1908, XXXI, 134): *New* is no adverb, *wail*, no verb, and *waste*, no substantive. . . . [With the reading *woes'* and *times* the line means:] "and spend my precious moments in the fresh bewailing of old woes." [Nobody has adopted this emendation.]—ALDEN (ed. 1916): Is it not that his time has been wasted, in a sense, in seeking (line 3) the things which he now lacks,—that all his life has been wasted in the same tragic accumulation of what are now "vanisht sights"?—TUCKER (ed. 1924): Not 'the loss of my precious time' . . . but 'the destruction which time has caused in things precious to me (or touching me nearly).'—NEILSON and HILL (ed. 1942): Time I wasted in seeking what I did not find.—See 12.10 n.

5. *I . . . eye*] LEE (ed. 1907) compares *Lucrece*, line 1239, "they drown their eies."—With the line MALONE (ed. 1780) and BECKWITH (*J. E. G. P.*, 1926,



XXV, 239) compare *Othello*, V.ii.348–351, “of one whose subdu’d eyes, Albeit unused to the melting mood, Drop tears as fast as the Arabian trees Their med’cinable gum.”

6. **deaths dateles night**] MALONE (ed. 1780): Shakspeare generally uses . . . *dateless* for *endless*. [He cites *Romeo and Juliet*, V.iii.115, “A dateless bargain to engrossing death.”]—*N. E. D.* (1894) agrees with this, and gives an example from *Richard II*, I.iii.151. Compare also 14.14 n. and 153.6.—AUGUST ACKERMANN (*Seelenglaube bei Sh.*, 1914, pp. 84, 87) notes that Sh. often, as here and in 73.7 f., identifies Death and Night “with a logic remarkable for a modern poet.” In most cases Night is a creeping, wearisome, ugly, dirty monstrosity, as in 15.12, 27.11 f., 61.2.—KARL FULDA (*William Sh.*, 1875, p. 53) sees in the line references to the death of the poet’s son (1596) and father (1601); FLEAY (*Biographical Chronicle*, 1891, II, 216), to the death of Marlowe (1593) and possibly of young Hamnet Sh. Suggestions of the kind have been far too abundant.

7. **long . . . woe**] ADAMS: The debt of grief long since paid in full.

8.] STEEVENS (ed. 1780) paraphrases: The *loss of many an object*, which, being “gone hence, *is no more seen*.”—MALONE’s explanation (ed. 1790) is based upon *sight* as the old form of *sigh*: By the word *expençe* Shakspeare alludes to an old notion that *sighing* was prejudicial to health [as in 2 *Henry VI*, III.ii.61, “blood-consuming sighs.”].—HAZLITT (ed. 1852) agreed with this, whereas MAIN (*Treasury*, 1880, p. 286) says that “only a pedant could ever for a moment” so have mistaken Sh.’s meaning.—DOWDEN (ed. 1881) calls Malone’s explanation idle, rejects SCHMIDT’s explanation of *expençe* as “loss,” and substitutes for *mone th’ expençe*, “pay my account of moans for.”—WYNDHAM (ed. 1898): ‘Sight’ might stand for ‘sighed’ . . . but not for the noun. . . . [It means here] sight of persons beloved. [Wyndham is incorrect. *N. E. D.* (1910) gives four examples, dating from about 1300 to 1584, of the noun *sight* = “sigh.” Others occur in *The Paradise of Dainty Devices*, 1576 (ed. Rollins, 1927, p. 82), “Then should my sights, to quiet breast retire,” “When onely sights, must make his secret mone,” and in *A Gorgeous Gallery of Gallant Inventions*, 1578 (ed. Rollins, 1926, p. 115), “Her *Pyramus* with sights profound.”]—BEECHING (ed. 1904) notes that Sh. calls each of his dead friends a “lost sight.”—POOLER (ed. 1918) inclines to the meaning “sigh,” citing Lodge, *Forbonious and Prisceria* (in *An Alarum against Usurers*, 1584, sig. I2), “Not waying of her many louing sightes, Her watrie eyes, her secret moane by nights.” Pooler adds: “If ‘sight’ is for ‘sigh’ the line may mean—And sigh again the sighs I expended (or that wasted me) long ago, a sort of cognate construction.”—BROOKE (ed. 1936): Lament what many an object now lost has cost me.

9. **fore-gon**] SCHMIDT (1874): Former, past.—*N. E. D.* (1897), citing this as its first example: Gone before or gone by.

10. **tell**] SCHMIDT (1875): Count, number. [See 138.12 n.]

11. **fore-bemoaned**] Already, or before, bemoaned. This is the only example given in *N. E. D.* (1897).

12.] STEEVENS (ed. 1780) compares *Cymbeline*, I.iv.39 f., “which I will be ever to pay, and yet pay still.”

13. **deare friend**] BROOKE (ed. 1936): The first use of this term in the Son-

nets. [MASSEY (ed. 1888, pp. 123 f.) had laid great stress on this fact; he was sure that *friend* was a stronger term than *love*, and that it denominates here a woman.]

13, 14.] F. W. NESS (*Use of Rhyme in Sh.'s Plays*, 1941, pp. 29 f.): [The Shakespearean sonnet] displayed very clearly the ability of the couplet to give a sudden epigrammatic twist to the preceding thought. . . . [In 30] the poet, after bemoaning for twelve lines his "dear time's waste," concludes with this graceful shift in attitude.



## 31

Thy bofome is indeared with all hearts,  
 Which I by lacking haue fupposed dead,  
 And there raignes Loue and all Loues louing parts, 3  
 And all thofe friends which I thought buried.  
 How many a holy and obfequious teare  
 Hath deare religious loue ftolne from mine eye, 6  
 As intereft of the dead, which now appeare,  
 But things remou'd that hidden in there lie.  
 Thou art the graue where buried loue doth liue, 9  
 Hung with the tropheis of my louers gon,  
 Who all their parts of me to thee did giue,  
 That due of many, now is thine alone. 12  
 Their images I lou'd, I view in thee,  
 And thou (all they) haft all the all of me.

4. *all*] of Wal.

6. *deare religious*] Hyphened by Walker conj., Sta., Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>

*stolne*] *stolen* Gild.<sup>1</sup>, Sew.<sup>1</sup>, Mal., Ald., Knt., Bell, Rol., Tyler, Neils.<sup>1</sup>,

Wal., Har.

8. *there*] Ben., Lint., Wynd., Hadow, Wal. *thee* The rest.

11. *giue*,] *\*give*; Sew.<sup>1</sup>, Mal.+ (except Oxf., Neils.<sup>1</sup>, Rid., Har.).

14. *all the all*] Hyphened by Sta.

VERITY (ed. 1890): Continuing to some extent the idea of the last sonnet. All his dead friends are, as it were, summed up, represented, reproduced in his living friend.—QUILLER-COUCH (*Adventures in Criticism*, 1896, p. 46): [31] for mere subtlety of thought seems to me unbeaten by anything that I can select from the poetry of this [nineteenth] century.—WYNDHAM (ed. 1898, p. cxviii): The mystical confusion with and in the Friend of all that is beautiful or lovable in the Poet and others, is a development from the Platonic theory of the IDEA OF BEAUTY: the eternal type of which all beautiful things on earth are but shadows. It is derived by poetical hyperbole from the Poet's prior identification of the Friend's beauty with Ideal Beauty.—ALDEN (*S. P.*, 1917, XIV, 147) restates the conceit: You enshrine all my past loves; I see their images in you, and in you they all have all of me.—For a recent French translation see the introduction to 20.

1. *indeared*] ONIONS (1911): Enhanced in value, made more precious.—TUCKER (ed. 1924): Not simply 'made dear by . . .', but it has become endowed *with* their combined value.

1-4.] MASSEY (ed. 1888, p. 76) compares Sidney, *Astrophel and Stella*, 1591, "First Sonnet" (1922 ed., II, 287 f.): "Who long hid beautie with encrease reneweth."

5. *obsequious*] MALONE (ed. 1780): Funereal. [He cites *Hamlet*, I.ii.92,

"to do obsequious sorrow."—NARES (*Glossary*, 1822): Belonging to a funeral, or obsequies. [So many others, including POOLER (ed. 1918) and BROOKE (ed. 1936).]—*N. E. D.* (1902): Dutiful in performing funeral obsequies or manifesting regard for the dead. [So ONIONS (1911).]—BECKWITH (*J. E. G. P.*, 1926, XXV, 235) compares *Titus Andronicus*, V.iii.152, "To shed obsequious tears." SCHMIDT (1875) had cited that example much earlier.

6. **deare religious**] WALKER (*Critical Examination*, 1860, I, 36) hyphenates and explains: Making a religion of its affections. [He compares the *L. C.*, line 250, "Religious loue put out religions eye."]—POOLER (ed. 1918) explains *religious*: Faithful as fulfilling an obligation (it is a duty to mourn for the dead).

7. **interest**] SCHMIDT (1874): Right, claim.—See 74.3 n.

**which**] I. e. who. See FRANZ (1909, pp. 295 f.).

8. **remou'd**] POOLER (ed. 1918): Absent rather than dead.

**there**] WYNDHAM (ed. 1898) defends this reading: 'Hidden in there' = hidden in thy bosom, the subject of . . . [lines 1-8].—PORTER (ed. 1912), as practically always, chimes in to uphold Q and Wyndham: The change . . . to 'thee' is stupid.—ALDEN (ed. 1916): Sh. would have written "therein" (as frequently), if the meaning had been that suggested [by Wyndham].—POOLER (ed. 1918) likewise objects: If this were so, *there* would be stressed in l. 8 as well as in l. 3.—See Textual Notes.

10.] MASSEY (ed. 1866, p. 168 n.): An allusion to the ancient custom of hanging wreaths upon monumental statues.—DOWDEN (ed. 1881) compares the *L. C.*, lines 218, 223, "all these trophies of affections hot . . . must your oblations be."—TYLER (ed. 1890): As in a church or cathedral, above the tombs of the dead.—CASE (in Pooler, ed. 1918): Memorials of their achievements over the lover, in fact "their parts of me."—BROOKE (ed. 1936) compares *Titus Andronicus*, I.i.387 f., "There lie thy bones . . . Till we with trophies do adorn thy tomb!"—KITREDGE (*Hamlet*, 1939, p. 266) glosses *trophy* in *Hamlet*, IV.v.213 f. ("his obscure funeral—No trophy, sword, nor hatchment o'er his bones"): Anything that serves as a memorial or as a mark of honour.—On the phraseology *my louers* compare 32.4 n.

11. **their . . . me**] SCHMIDT (1875) defines *parts*: Portions assigned, shares.—TUCKER (ed. 1924): The parts or shares of me which they can respectively claim. [So in general ROLFE (ed. 1883).]

11, 12. **giue . . . many**] ALDEN (ed. 1916) defends the usual colon or semicolon editors (see Textual Notes) put after *giue*: Cf. 39, 8 and 69, 3, which make it practically certain that "That" is demonstrative; and it would be difficult to explain the use of "due" without pronoun or article. "That due of many" is apparently the substantial equivalent of the "interest of the dead."

13, 14.] SHARP (ed. 1885): The very image of each departed friend whom I loved, I now view in thee—and thou, having every charm of theirs added to thine own, hast absolutely my sole and undivided devotion.—POOLER (ed. 1918) explains *all they*: Who unite in yourself all that they were.



## 32

IF thou furuiue my well contented daie,  
 When that churle death my bones with duft shall couer  
 And fhalt by fortune once more re-furuay: 3  
 Thefe poore rude lines of thy deceafed Louer:  
 Compare them with the bett'ring of the time,  
 And though they be out-ftript by euery pen, 6  
 Referue them for my loue, not for their rime,  
 Exceeded by the hight of happier men.  
 Oh then voutsafe me but this louing thought, 9  
 Had my friends Mufe growne with this growing age,  
 A dearer birth then this his loue had brought  
 To march in ranckes of better equipage: 12  
 But fince he died and Poets better proue,  
 Theirs for their ftile ile read, his for his loue.

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|---|--|
| 1. <i>well contented</i> ] Hyphened by<br>Gild. <sup>2</sup> + (except Ald.).                         | Kit., Har.).   |
| 3. <i>re-suruiue</i> :] <i>re-suruiue</i> Lint.+.   | 9. <i>voutsafe</i> ] Lint. <i>vouchsafe</i> The<br>rest.   |
| 4. <i>poore rude</i> ] Hyphened by Walk-<br>er conj. ( <i>Critical Examination</i> , 1860,<br>I, 29). | 10-14. Italicized by Mal., Var.,<br>Ald., Ktly., Coll. <sup>3</sup> Quoted by<br>Knt. <sup>1</sup> + (except Coll. <sup>3</sup> , Har.). |
| 5. <i>bett'ring</i> ] <i>bettering</i> Cap., Mal.+<br>(except Wynd., But., Neils., Brk.,              | 10. <i>this</i> ] <i>his</i> But.  |
- 

HORACE DAVIS (*Overland Monthly*, 1888, XI, 253): [Sh. refers] to his poems, including his sonnets probably, and not to his plays. The dramas were in the nature of professional work, . . . but the poems he regarded as the basis of his literary fame and of his patron's regard. [Contrast Sisson's comments in the introduction to 55.]—C. H. CRANDALL (*Representative Sonnets*, 1890, p. 50): It would seem almost as if Shakespeare had prevision of how the Petrarchan sonnet would vindicate its superiority over the vehicle he chose, and in this sonnet had written his own excuse!—TYLER (ed. 1890): In accordance with the view of Furnivall [ed. 1877] and Dowden [ed. 1881], this Sonnet is probably the *Envoy* to . . . xxvii-xxxii [*sic*].—POOLER (ed. 1918): A dedication of the previous five sonnets, and perhaps others now out of place. [Readers should check comments like this with the opinions given in Appendix IV, II, 74-116.]

LEE (ed. 1905, pp. 53 f.) refers to a copy of 32 (now in MS. Folger 452.4), dating, he says, about 1633, but actually later than 1640.

1. *well contented daie*] BEECHING (ed. 1904): The day whose arrival will well content me.—ALDEN (ed. 1916): The day of the poet's burial.—POOLER (ed. 1918) compares 92.12.—TUCKER (ed. 1924): He has had his blessings, and will be content if he still enjoys the beloved's love.

2. **churle death**] BEECHING (ed. 1904): Death is represented as a grave-digger.

3. **re-suruay**] SCHMIDT (1875): Read and examine again. [So *N. E. D.* (1908). *Once more* is tautological.]—VERITY (ed. 1890): Line 3 . . . suggests that the poems were not to be published.

4. **poore rude lines**] DELIUS (*Jahrbuch*, 1865, I, 41 f.) and various others note the striking contrast between this phrase (see also 16.4 n.) and the *eternall lines* of 18.12.

**thy . . . Louer**] MALONE (ed. 1790): Such addresses to men were common in Shakspeare's time, and were not thought indecorous. [He cites examples from the plays, as *Coriolanus*, V.ii.14, "Thy general is my lover"; *Troilus and Cressida*, III.iii.214, "Farewell, my lord. I [Ulysses] as your lover speak"; *Julius Caesar*, II.iii.10, "Thy lover, Artemidorus." It is also worth noting that Jonson (Herford and Simpson, *Ben Jonson*, 1925, I, 202, 204, 207) signs letters to the Earl of Salisbury, John Donne, and William Drummond, "Yo<sup>r</sup> Ho: most perfect seruant and Louer," "Your ever true Lover," and "Your most true Friend and Lover." See also 31.10, 63.12, 126.4, and II, 232–239. The person addressed in 32 *could* have been a woman.]—EMPSON (*Seven Types*, 1931, p. 66): Line 4 is [in Q] isolated between colons, carries the whole weight of the pathos, and is the pivot round which the rest of the Sonnet turns. . . . It stands out from . . . [lines 3, 5], as if the Sonnet had become more conscious of itself, or was making a quotation from a tombstone.

5. **bett'ring**] SCHMIDT (1874): Improvement, progress. [The time is bettered because in "this growing age" (line 10) "Poets better proue" (line 13).]

5–8.] ANON. (*T. L. S.*, July 16, 1925, p. 470): [Here] the principal words, all normal, have the idiomatic touch upon them, in that they have a flavour of peculiarity in their surroundings and are used not only for their meaning, but for their colour and character as well.

7. **Reserue**] MALONE (ed. 1780): The same as *preserve*. [He cites *Pericles*, IV.i.40 f., "Reserve That excellent complexion." See 85.3 n.]

8. **happier**] VERITY (ed. 1890): More felicitous as writers.—TUCKER (ed. 1924): Either as living on into the 'bettered' times or as possessing a 'happier' gift.

10.] MALONE (ed. 1780): We may hence, as well as from other circumstances, infer, that these [the sonnets] were among our author's earliest compositions. [The inference as such is shaky when the Elizabethan convention of pretended humility is recalled.]—BUTLER (ed. 1899, pp. 94 f.) emends *this . . . age* to *his . . . age*, and sees in the line "another reason for thinking that Shakespeare was still very young" when he wrote the sonnets.

12.] TYLER (*Academy*, 1889, XXXV, 306 f.; ed. 1890, pp. 36–38) believed this line borrowed from Marston (ed. Bullen, 1887, III, 261), *The Metamorphosis of Pygmalion's Image*, 1598: "my stanzas . . . Which, like soldados of our warlike age, March rich bedight in warlike equipage." Accordingly, he dated this sonnet "1598, perhaps during the summer." In 32 Sh. is saying "that there were those who, for reasons of their own," would prefer Marston's poem to *Venus*.—LEE (*Cornhill*, 1898, LXXVII, 490 n.): The phrase was common . . . long before Marston employed it. [He quotes Nashe (1910 ed., III, 320), preface to Greene's *Menaphon*, 1589, "[Watson] whose *Amintas*, and translated *Antigone*, may march in equippage of honour with any of our ancient



Poets," and adds, "I could quote other instances." In his notes MCKERROW (the same, IV, 457) quotes William Browne's *Britannia's Pastorals*, 1613, I.ii.711 f. (ed. Gordon Goodwin, n. d., I, 73), "his work not seeming fit To walk in equipage with better wit." GOODWIN himself (II, 325) had noted the phrase in 32.12, Nashe, and Marston.]—LEE (ed. 1907) adds the dedication to Peele's *Farewell*, 1589 (*Works*, ed. Bullen, 1888, II, 236), "that . . . my countrymen . . . may march in equipage of honour and arms with . . . the Trojans."—POOLER (ed. 1918): Marston's procession . . . consists of the stanzas of one of his poems already written, Shakespeare's, of the works of various greater poets of the future. In both passages equipage=equipment, accoutrements.—BROOKE (ed. 1936): The 'ranks of better equipage' are doubtless the group of more scholarly poets of whose advantages over himself Shakespeare later shows so much consciousness. [But Sh. is speaking, as POOLER notes, of future, not contemporary, poets.]

## 33

FVll many a glorious morning haue I feene,  
 Flatter the mountaine tops with foueraine eie,  
 Kissing with golden face the meddowes greene; 3  
 Guilding pale streames with heauenly alcumy:  
 Anon permit the basest cloudes to ride,  
 With ougly rack on his celestiall face, 6  
 And from the for-lorne world his visage hide  
 Stealing vnfeene to west with this disgrace:  
 Euen so my Sunne one early morne did shine, 9  
 With all triumphant splendor on my brow,  
 But out alack, he was but one houre mine,  
 The region cloude hath mask'd him from me now. 12  
 Yet him for this, my loue no whit disdaineeth,  
 Suns of the world may staine, whē heauens sun stainteh.

1. *haue I] sun I have* Ktly. conj.  
 4. *alcumy:] alchumy?* Ew. *al-*  
*chemy*, Lowell conj., 1863 (*Letters*,  
 1894, I, 329).

8. *west] the west* Steevens conj.  
 (Mal.). *rest* Steevens conj. (Mal.),  
 Rid.

*this] his* Walker conj. (*Criti-*  
*cal Examination*, 1860, II, 223),  
 Lowell conj., 1863 (*loc. cit.*), Huds.<sup>2</sup>,  
 But.

10. *all triumphant]* Hyphened by  
 Walker conj. (III, 358), Huds., Dyce,  
 Sta., Del., Glo., Cam., Dow. + (except  
 Tyler, Kit., Har.).

12. *region cloude]* *regent cloud* Bell  
 conj. Hyphened by Ktly., Wh.<sup>2</sup>,  
 Neils.

14. *staine]* *'stain (=abstain)* Quil-  
 ler-Couch conj. (*English Sonnets*, 1897  
 [2d ed., 1935, p. 217]).  
*stainteh* Q.

For R. H. DARBY's attempt to date this sonnet in 1594 see II, 62.—SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 221) remarks that 33 "definitely indicates a long residence in a mountainous region, and that too in a land rich in sunlight, not, therefore, in England (Wales) or Scotland, but rather in the south."—RANSOM (*World's Body*, 1938, p. 280): The poet intends . . . an all-ruling fair-weather sun to be the symbol of his false friend. . . . But this sun is weakly imagined; rather, it may be said to be only felt, a loose cluster of images as obscure as they are pleasant, furnished by the half-conscious memories attending the pretty words.—See CLEMEN's note to 73.—ADAMS: It seems to me that Sonnets 33 and 34 imply that the friend had been guilty of a graver sin than merely temporarily abandoning the companionship of the poet; cf. the strong words used ("basest," "ugly," "disgrace," "stain," "base," "rotten," "salve," "wound," "shame," "grief," "repent," "loss," "offender's," "sorrow," "relief," "strong offence," "cross," "tears," and "ill deeds"). Apparently the friend did something that not only *wounded* the poet, but brought



him *disgrace*, possibly of a public nature, so that he had thereafter "to bear the strong offence's cross."

1, 2.] COLERIDGE (*Biographia Literaria*, 1817, II, 18 f.): [Sh.] gives a dignity and a passion to the objects which he presents. Unaided by any previous excitement, they burst upon us at once in life and in power. [To illustrate he quotes these lines and most of 107.]

1-4.] MALONE and STEEVENS (ed. 1780) compare *Venus*, lines 856-858, "The sunne ariseth in his maiestie, VVho doth the world so gloriously behold, That Ceader tops and hils, seeme burnisht gold," and *King John*, III.i.77-80, "the glorious sun Stays in his course and plays the alchymist, Turning with splendour of his precious eye The meagre cloddy earth to glittering gold."—C. CLARK (*Sh. and Science*, 1929, p. 66): In the sense of transmuting things to gold, the sun to Shakespeare's poetic fancy seemed the greatest alchemist of them all.

2. Flatter] LEE (ed. 1907) compares *The Reign of King Edward III*, 1596, sig. B3<sup>v</sup> (I.ii.141 f., 1897 ed., p. 14), "Let not thy presence like the Aprill sunne, Flatter our earth." See also ØSTERBERG's discussion (*Jahrbuch*, 1929, LXV, 74), 94.14 n., and 142.6 n.

soueraine eie] BEECHING (ed. 1904): The sun is compared to a monarch whose eye "flatters" whatever it rests upon. [So POOLER (ed. 1918). On *eie* see 18.5 n.]

3. golden, greene] KARL GROOS and ILSE NETTO (*E. S.*, 1910, XLIII, 32-38) give some figures (unchecked by me) that may interest readers: that 16% of Sh.'s visual sense impressions in the sonnets are of "red," in which respect he compares favorably with the young Schiller; that his bright colors run to 34%, his other visual qualities to 66%; that "blue" occurs nowhere; and that in general Sh. has fewer sense impressions than many later sonneteers, Rossetti, for example, having three and a half times as many.—See the introduction to 12.

4. Guilding] See 28.12 n. With the image compare William Browne's *Britannia's Pastorals*, 1613, I.i.79 (ed. Gordon Goodwin, n. d., I, 20), "Whilst that the day's sole eye doth gild the seas."

5. basest] *N. E. D.* (1885): Darkest.—TUCKER (ed. 1924): In the (now obsolete) sense of dingy, sombre, dark. . . . So . . . 34.3, and see 100.4.

5-8.] SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, pp. 85 f.) notes a resemblance to 1 *Henry IV*, I.ii.221-227: "herein will I imitate the sun, Who doth permit the base contagious clouds To smother up his beauty from the world, That, when he please again to be himself, Being wanted, he may be more wond'red at By breaking through the foul and ugly mists Of vapours that did seem to strangle him." It had been commented on by CAPELL (in Malone, ed. 1780) and DOWDEN (ed. 1881).

6. rack] MALONE (ed. 1780): The fleeting motion of the clouds.—BOSWELL (ed. 1821): Probably *reek* or *smoke*. [He cites 34.4.]—DYCE (Glossary, 1867): A mass of vapoury clouds. [He quotes Bacon, *Sylva Sylvarum*, 1627, section 115 (Spedding's Bacon [Boston, 1862], IV, 233), "The winds in the upper region (which move the clouds above, which we call the *rack*, and are not perceived below)."—SCHMIDT (1875): Floating vapour, a cloud. [So *N. E. D.* (1903).]

7. *for-lorne*] POOLER (ed. 1918): Usually accented on the first syllable in the earlier plays; also in *Cymbeline*, V.v.405. [See 24.4 n.]

8. *to west*] For the omission of the article POOLER (ed. 1918) compares *Cymbeline*, V.v.471, "from South to West." See also ABBOTT (1870, p. 65).

12. *The region cloude*] STEEVENS (ed. 1780): The clouds of this *region* or country.—SCHMIDT (1875): [*Region* is] applied to the upper air.—BEECHING (ed. 1904): Cloud of the sky.—ALDEN (ed. 1913): A familiar meteorological term for the clouds of the upper *region* of the air.

14. *staine, stainteh*] MALONE (ed. 1790): *Stain* is here used as a verb neuter.—SCHMIDT (1875): Grow dim, be obscured. [So NEILSON and HILL (ed. 1942).]—*N. E. D.* (1915), citing this line, defines *stain*: Lose colour or lustre. [Schmidt's definition seems preferable.]—See 35.3 n.



## 34

**V**Hy didst thou promise such a beautiful day,  
 And make me trauaile forth without my cloake,  
 To let base cloudes ore-take me in my way, 3  
 Hiding thy brau'ry in their rotten smoke.  
 Tis not enough that through the cloude thou breake,  
 To dry the raine on my storme-beaten face, 6  
 For no man well of such a salve can speake,  
 That heales the wound, and cures not the disgrace:  
 Nor can thy shame giue physicke to my griefe, 9  
 Though thou repent, yet I haue still the losse,  
 Th'offenders sorrow lends but weak relief  
 To him that beares the strong offences losse. 12  
 Ah but those teares are pearle which thy loue sheeds,  
 And they are ritch, and ranfome all ill deeds.

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- |   |   |
|---|---|
| 2. <i>trauaile</i> ] <i>travel</i> Gild. <sup>2</sup> , Sew. <sup>2</sup> +                             | Mal. +.   |
| 4. <i>thy</i> ] <i>my</i> Cap.  | 11. <i>Th'offenders</i> ] Ben., Lint. <i>Th' Offender's</i> Gild.-Evans, Coll., Huds., Dyce, Sta., Wh. <sup>1</sup> , Hal., Bull., Brk., Kit., Har., Neils. <sup>2</sup> <i>The offender's</i> Cap. and the rest. |
| <i>brau'ry</i> ] Ben., Lint., Kit., Har., Neils. <sup>2</sup> <i>bravery</i> The rest.                  |   |
| <i>smoke.</i> ] <i>Smoke?</i> Gild. <sup>2</sup> + (except Har.).                                       |   |
| 5. <i>cloude</i> ] <i>clouds</i> Coll. <sup>2</sup>   | 12. <i>bears the</i> ] <i>bears</i> Gild. <sup>1</sup> <i>beareth</i> Gild. <sup>2</sup> -Evans.  |
| 8. <i>heales</i> ] <i>heles</i> Tuck.   |   |
| 10, 12. <i>losse...losse</i> ] <i>Cross...Cross</i> Sew. <sup>2</sup> -Evans. <i>loss...cross</i> Cap., | 13. <i>sheeds</i> ] Ben., Lint., Bull., Kit. <i>sheds</i> The rest.   |
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For R. H. DARBY's attempt to date this sonnet in 1594 see II, 62.

1, 2.] BUTLER (ed. 1899, p. 70) took these lines literally: If he [Sh.] had not been lured, we may be sure that he would not have discarded [his cloak]. Hardly had he laid the cloak aside before he was surprised according to a preconcerted scheme, and very probably roughly handled, for we find him lame . . . [in 37 and 89].—FLEAY (*Biographical Chronicle*, 1891, II, 216) paraphrases line 2: [Make me] appear publicly as an author. [An explanation almost as deplorable as Butler's.]—POOLER (ed. 1918): As these lines have been taken literally, it is necessary to say that the sun is Shakespeare's friend . . . [as in 33.9-14]; the beautiful day, fidelity in friendship; and the cloak, caution against treachery.

3. *base*] See 33.5 n.

4. *brau'ry*] DYCE (Glossary, 1867): Finery, sumptuous apparel.—SCHMIDT (1874): Splendor, finery.—POOLER (ed. 1918): Splendour, the show of faithfulness which seemed to foretell a life-long friendship—the beautiful day of l. 1.—Compare 12.2 n.

**rotten smoke]** SCHMIDT (1875): Unwholesome vapours.—STEEVENS (ed. 1780) compares "rotten fens" in *Coriolanus*, III.iii.121.—POOLER (ed. 1918): Mists, dews, damp, etc., as causing diseases are frequently called rotten. Golding [1567, I.76 (1904 ed., p. 22)] translates *nubibus* (Ov. *Met.* i.66) by "rotten mists."

7, 8.] C. I. ELTON (*William Sh.*, 1904, p. 314) believes that a passage in the *Diary* (ed. Charles Severn, 1839, p. 229) of the Stratford vicar, John Ward, is a reminiscence of these lines: "Hee that is branded with anie hainious crime, when the wound is cured, his credit will bee killed with the scarre." But Ward's figure is a commonplace: see *Tottel's Miscellany*, 1557 (ed. Rollins, 1928, 1929, I, 31, 70, 78, 80, II, 201).—POOLER (ed. 1918): The salve is the friend's repentance, already pictured as the sun breaking through clouds. "Disgrace," often used as the deprivation of beauty, means here literally the scar or disfigurement, and figuratively, "the loss" of l. 10.—For *heales* TUCKER (ed. 1924) reads *heles*=covers, conceals: The salve is not efficacious if it simply covers over, or hides, the immediate wound without curing the feeling of humiliation. [Later editors have ignored this (and many another) odd reading of Tucker's.]—On the construction *such . . . That*, where *that* is a relative, see ABBOTT (1870, pp. 190 f.), FRANZ (1909, pp. 302 f.), and the note to 73.5-7, 9-11.

12. **losse]** In support of his emendation *cross* (see Textual Notes) MALONE (ed. 1780) refers to 42.10, 12 and *As You Like It*, II.iv.12 f., "I should bear no cross if I did bear you."

13. **sheeds]** So spelled (see Textual Notes) to rime with *deeds*. Compare the rime *sheeds:bleeds* in *Lucrece*, lines 1549, 1551.—VIËTOR (*Sh. Phonology*, 1906, pp. 17 f.) explains *sheed* as "a new formation, on the analogy of *feed*, pt. *fed*, and similar weak verbs." It is, he says, "still used in dialects in a great part of England and Scotland."—According to H. C. WYLD (*Studies in English Rhymes*, 1923, pp. 86, 89) it is one of "a fairly large number of words which had long vowels in M. E. [*shēde*], notably in Chaucer." "The Elizabethans and their successors still preserved" the long vowel.



## 35

**N**O more bee greeu'd at that which thou haft done,  
 Rofes haue thornes, and filuer fountaines mud,  
 Cloudes and eclipses ftaine both Moone and Sunne, 3  
 And loathfome canker liues in fweteft bud.  
 All men make faults, and euen I in this,  
 Authorizing thy trefpas with compare, 6  
 My felfe corrupting faluing thy amiffe,  
 Excufing their fins more then their fins are:  
 For to thy fenfuall fault I bring in fence, 9  
 Thy aduerfe party is thy Aduocate,  
 And gainft my felfe a lawfull plea commence,  
 Such ciuill war is in my loue and hate, 12  
 That I an acceffary needs muft be,  
 To that fwete theefe which fourely robs from me,

7. *corrupting faluing*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Rid., Har. *corrupt in faluing* Cap., Beech. conj., Pool. conj., Fort. *corrupting, faluing* The rest.

8. *their<sup>1</sup>...are*] Quoted by Bull. *their...their*] Ben.-Evans. *thy...their* Wynd. *their...thy* Bull. *thy...thy* Cap. and the rest. *thee...thy* Beech. conj. *thee...their* (or *thy*) Pool. conj.

*sins<sup>1</sup>*] *sin's* Cap., Lowell conj. *sin* Pool. conj.

*are*] *bear* or *share* Sta. conj. (*Athenaeum*, December 6, 1873, p.

731).

9. *thy*] *my* Gild.-Evans. *bring in sence*] *bring Incense* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans, Mal. conj. *bring-in sense* Huds.<sup>2</sup> *bring innocence* McClumpha conj.

10.] \*(*Thy...advocate*,) Mal.+ (except Coll., Hal., Har.). *Thy aduerse party, as thy advocate*. Dow. conj.

12. *my*] *me*— Pool. conj.

13. *accessary*] *accessory* Ald., Knt., Bell, Huds.<sup>1</sup>, Sta., But., Har.

14. *sourely*] *sorely* Gild.-Evans. *me, Q.*

ALDEN (ed. 1916): Note the unusual structure . . . : the principal pause which precedes the conclusion occurring not, as usual, at the end of the 12th line, but of the 11th.—KELLNER (*E. S.*, 1933, LXVIII, 68 f.) objects to the usual German practise of seeing references in 35 and 36 to difference in rank between the poet and the friend: "For me . . . [they] contain nothing more than that casuistry of love which is at home in the elegant lyric, but which is not entirely foreign to the genuine tone of the heart."—For R. H. DARBY's attempt to date this sonnet in 1594 see II, 62.

1-8.] A descendant of "Mrs. Harriet B. Cherstow" (*G. M.*, 1869, IV, 66-68) uses these lines, 89.8, and others as part of the evidence for "The True Story of Mrs. Sh.'s Life"—evidence that Sh. was a murderer.

3. *staine*] SCHMIDT (1875): Darken, dim.—See 33.14 n.

4. *canker*] SCHMIDT (1874): Worm that preys upon blossoms. [See 70.7,

95.2, 99.13.]—JENTE (*Proverbs of Sh.*, 1926, p. 404) calls this line a proverb, and refers to its varying statements in 69, 70.7, 94, 95.2.—SCOTT (*Sonnets élisabéthains*, 1929, p. 262) compares Lyly's *Euphues and His England*, 1580 (1902 ed., II, 18), "as the Canker soonest entreth into the white Rose."

5.] POOLER (ed. 1918): "All men" may be equivalent to all other men; . . . or perhaps "even" should be taken with "in this," viz. in my manner of forgiving which amounts to condonation of the offence. [The poet is generalizing about *all* men as well as about all roses, and so on. See the notes on line 8.]—TUCKER (ed. 1924) explains *euen . . . this*: Just so I, in doing what I am doing.

6.] SCHMIDT (1874) defines *Authorizing*: Justifying. [ROLFE (ed. 1883) points out that it is "accented on the second syllable, as elsewhere." See the *L. C.*, line 104, *Macbeth*, III.iv.66, and 4.12 n.]—DOWDEN (ed. 1881): [Finding] precedents for your misdeed by comparisons with roses, fountains, sun, and moon. [So VERITY (ed. 1890), BEECHING (ed. 1904), and others. See also the notes of LOWELL and WYNDHAM on line 8.]

7.] MALONE (ed. 1780) defines *amisse*: Misbehaviour. [On p. 406 he compares *Venus*, line 53, "He . . . blames her misse." See 151.3 n.]—POOLER (ed. 1918): This may mean "corrupting myself by salving, i. e. palliating your fault." Prof. Case prefers to take "salving" as one of the series—authorizing, corrupting, etc.

8.] See Textual Notes for various efforts to make this line intelligible, and for the error *their . . . their* see 26.12 n.—STEEVENS (ed. 1780), explaining MALONE's *thy . . . thy*: Making the excuse more than proportioned to the offence.—LOWELL, 1863 (*Letters*, 1894, I, 329) describes lines 5–8: Cimmerian to me. I am inclined to think there should be a semicolon after "amiss," and then "Excusing thy sin's more than thy sins are." That is, all men make faults. I do, in finding comparisons to make "thy sin seem venial," and, "in excusing thee, sin worse than thou."—VERITY (ed. 1890): Making thy sins more excusable than they really are.—WYNDHAM (ed. 1898), reading *thy . . . their*: All men make faults, and even I in saying so, giving authority for thy trespass by thus comparing it to the faults of all men; I myself am guilty of corrupting in so "salving thy amiss"; excusing thy sins (which are) more than their sins are.—BEECHING (ed. 1904): Excusing thy sins with more wickedness than they themselves denote.—PORTER (ed. 1912), bound to defend the text of Q at all hazards, calls Malone's changes "shallow" corrections which "should be stricken out."—GEORG DUBISLAV (*Anglia*, 1915, XXXIX, 62 f.) explains as "Excusing thy sins more than thy sins are excused." In 1922 (the same, XLVI, 255 f.) he printed examples of earlier usages that seemed to him to support his gloss.—ALDEN (ed. 1916): It is doubtful whether the labors of later critics have bettered the suggestion of Steevens.—POOLER (ed. 1918) conjectures: *Excusing thee sin more than their* (or *thy*) *sins are*, i. e. I commit a greater sin than all men (or than you). With this reading Capell's [*corrupt in salving*] might be conjoined with "corrupt" as either a verb or a participle.—CASE (in Pooler, ed. 1918): Making more excuses for your sins than their number, finding more excuses than you provide offences.—REED (ed. 1923) paraphrases lines 7 f.: I am corrupting myself in condoning your fault, for I am so anxious to exculpate you that I offer for you excuses out of all proportion to your sins.—



KESER (*Passages obscurs*, 1931, p. 343): Excusant tes péchés plus que tes péchés ne sont (grands), *c. à d.* plus qu'ils n'ont besoin d'être excusés.

9.] STEEVENS (ed. 1780): Towards thy exculpation, I bring in the aid of my soundest faculties, my keenest perception, my utmost strength of reason, my *sense*.—HAZLITT (ed. 1852): I, thy opponent in the case, extenuate thy fault with the aid of my sense,—my reasoning.—MCCLUMPHA (*M. L. N.*, 1901, XVI, 167) quotes *A Midsummer Night's Dream*, II.ii.45 f., "O, take the sense, sweet, of my innocence! Love takes the meaning in love's conference," and says the lines suggest the reading *innocence* here for *in sence*, "an excellent substitute too."—CASE (in Pooler, ed. 1918): You have sinned sensually, I bring sense (reason) into the sin, *i. e.* involve it in your fault.—FRIPP (*Master Richard Quynny*, 1924, p. 71 n.): The 'sensual fault' . . . had nothing to do with the offence in 40-2, nor was it sexual. 'Sensual' is antithetic to Sense (Reason), and appears to mean stubborn or mulish; and the 'sensual fault' seems to be a touch of obstinate snobbery on the . . . [friend's] part.—ROBERTSON (*Problems*, 1926, pp. 193 f.) gives examples of archaic stresses, and decides that *incense* here is "probably the right reading" for *in sence*. MALONE (ed. 1780) had anticipated this suggestion (see Textual Notes), and STEEVENS (the same) had affirmed that "no English writer . . . ever accented . . . *incense*" thus.—See also the following note.

9-11.] BELL (ed. 1855): I bring in my reason to excuse thy fault, and to commence a plea against myself as being as much in fault as thou art. [Repeated with only the change of two small words by HUDSON (ed. 1856).]—DOWDEN (ed. 1881): Sense . . . means reason, judgment, discretion. . . . "Thy adverse party" . . . [means Sh. He explains his emendation (see Textual Notes), "Sense—against which he has offended—brought in *as* his advocate."]—E. J. WHITE (*Commentaries on the Law*, 1911, p. 508): "Sense," judgment or reason, is "called in" . . . as the advocate of the sensual one, . . . for whom this advocate appears and at once enters a "lawful plea" against Shakespeare.

13. *accessary*] ALDEN (ed. 1916): The figure "accessary" sums up the contents of lines 5-12.

14.] DOWDEN (ed. 1881) compares 40.9.—LEE (ed. 1907) compares Barnfield, sonnet 1, added to *Cynthia*, 1595 (1936 ed., p. 56), "There came a theefe, and stole away my heart, (And therefore robd me of my chiefest part)."—SCHMIDT (1875) defines *sourelly*: In a bitter and mortifying manner.

## 36

**L** Et me confesse that we two must be twaine,  
 Although our vndeuided loues are one:  
 So shall those blots that do with me remaine, 3  
 Without thy helpe, by me be borne alone.  
 In our two loues there is but one respect,  
 Though in our liues a feperable spight, 6  
 Which though it alter not loues sole effect,  
 Yet doth it steale sweet houres from loues delight,  
 I may not euer-more acknowledge thee, 9  
 Least my bewailed guilt should do thee shame,  
 Nor thou with publike kindnesse honour me,  
 Vnlesse thou take that honour from thy name: 12  
 But doe not so, I loue thee in such fort,  
 As thou being mine, mine is thy good report.

3. *blots*] *bolts* Mur.

4. *borne*] *born* Gild.<sup>1</sup>, Sew.<sup>1</sup>, Cap.,  
Var.

9. *euer-more*] *ever more* Walker  
conj. (*Critical Examination*, 1860, III,  
358), Wynd.

DOWDEN (ed. 1881): According to the announcement made in XXXV., Shakspeare proceeds to make himself out the guilty party.—BEECHING (ed. 1904) objects: The poet . . . has called himself an "accessory," more to blame than the principal because he defends his action by arguments of reason. But that is a long way from "making himself out the guilty party."—POOLER (ed. 1918) suspects that 36, misplaced, is a continuation of 29. For similar suggestions see II, 74-116.

1.] MALONE (ed. 1790) compares *Troilus and Cressida*, III.i.111, "she'll none of him. They two are twain."—SCHMIDT (1875) defines *twaine*: Parted, separated.

1, 2.] TRAVERSI (*Approach to Sh.*, 1938, p. 46): The subject of practically every Sonnet [of Sh.'s] that has any claim to individuality is this insistent thwarting of the desire for unity and fertility. . . . This frustration . . . is felt to be a *necessary* flaw at the heart of passion; and . . . is identified . . . with the action of impersonal and destructive Time.

3. *blots . . . remaine*] POOLER (ed. 1918): Perhaps his "disgrace with fortune and men's eyes" . . . [29.1] whatever that may have been.—ADAMS: Possibly the reference is to the "stain" given the poet by the friend (sonnets 33, 34).

5. *one respect*] PALGRAVE (ed. 1865): One thing we look to.—SCHMIDT (1875): Reflection, thought in reference to something.—ALDEN (ed. 1916) inclines to the "colorless meaning, sometimes glossed as 'relation, point of



view,'” but notes that 26.12 supports “the more generally accepted interpretation.”—POOLER (ed. 1918): Regard; our personal feelings towards each other are the same though our circumstances force us apart.—ADAMS: I think the meaning of this line is best illustrated by the *P. & T.*, lines 25 f., “So they loued as loue in twaine, Had the essence but in one.”

6. **a seperable spight**] MALONE (ed. 1780): A cruel fate, that *spitefully separates* us from each other. *Separable* for *separating*. [So FRANZ (1909, pp. 131 f.).]—SCHMIDT (1875, p. 1417): A spiteful separation. [He cites similar constructions in 51.6 and 77.7. See also 9.14 n. and 59.10 n.]

7. **sole**] SCHMIDT (1875): Alone in its kind, unique. [So ONIONS (1911).]—TUCKER (ed. 1924) explains *sole effect*: Unity in operation, or effect in the way of oneness.

9. **not euer-more**] SCHMIDT (1874): Nevermore.—*N. E. D.* (1891), citing this line: [Not] ever again, any longer.

**acknowledge thee**] POOLER (ed. 1918): Show that I know you.—NEILSON and HILL (ed. 1942) compare 26.9–14.

10. **my bewailed guilt**] SPALDING (*G. M.*, 1878, CCXLII, 308): The blots that remain with him on account of his profession [as actor].—DOWDEN (ed. 1881) explains lines 9 f.: I may not claim you as a friend, lest my relation to the dark woman—now a matter of grief—should convict you of faithlessness in friendship. [But possibly a woman is addressed in 36. Some readers may prefer to think so in connection with “sweet houres” of “loues delight.”]—BROOKE (ed. 1936): [It] may be no more than a rueful over-statement of the poet’s deplorable social status. [It might, once again, refer to the matters vaguely “beweeped” in 29. See the note to line 3.]

11. **publike kindnesse**] POOLER (ed. 1918): Politeness in public.—ADAMS: Public acknowledgment of me (referring back to line 9).

11–14.] BROOKE (ed. 1936) says that from these lines “it is reasonable to infer that the friend is a man of high rank.” [Just so POOLER (ed. 1918) made the suggestion “that the friend may have been warned under pain of disinheritance against associating with disreputable persons such as players.” But see the notes on line 10.]

12. **that honour**] DOWDEN (ed. 1881): The honour which you give me.

13, 14.] MALONE (ed. 1780, p. 659) was the first to note that this couplet also concludes 96.—REED (ed. 1923): But do not dishonor yourself (by showing me kindness in the eyes of the world), for my love has so completely taken possession of you that your good name, your honor, belongs to me.

## 37

AS a decrepit father takes delight,  
 To see his active childe do deeds of youth,  
 So I, made lame by Fortunes dearest spight 3  
 Take all my comfort of thy worth and truth.  
 For whether beauty, birth, or wealth, or wit,  
 Or any of these all, or all, or more 6  
 Intitled in their parts, do crowned sit,  
 I make my love ingrafted to this store:  
 So then I am not lame, poore, nor despis'd, 9  
 Whilst that this shadow doth such substance give,  
 That I in thy abundance am suffic'd,  
 And by a part of all thy glory live: 12  
 Looke what is best, that best I wish in thee,  
 This wish I have, then ten times happy me.

6, 7. *more...parts,*] Ben., Lint.,  
 Gild.<sup>1</sup>, Har. *more,...Parts*, Gild.<sup>2</sup>,  
 Sew., Mur., Ew., Evans, Wynd., Rid.  
*more,...part*, Gent. *more,...parts* The  
 rest.

7. *Intitled*] *Entituled* Wynd.  
*their*] Ben.-Evans, Wynd.,

Hadow, Neils.<sup>1</sup>, Bull. *thy* Cap. and  
 the rest.

9. *nor*] *not* Wh.<sup>2</sup>, Neils.

10. *this*] *thy* MS. conj. (in Bodley-  
 Caldecott Q).

11. *am*] *an* Ben.

14. *me*] *be* Ew.

3.] CAPELL (*Notes and Various Readings*, 1779, I, 60 [second pagination])  
 remarked that Sh. traditionally acted the part of Adam in *As You Like It*,  
 "for which he might also be peculiarly fitted by an accidental lameness, which,  
 —as he himself tells us twice . . . [in 37 and 89],—befell him in some part of  
 life."—FRANCIS WALDRON (*Sad Shepherd*, 1783, p. 179): If this *lameness* is to be  
 taken (as I believe it was meant) literally, it may serve as a very sufficient  
 reason . . . why Shakspeare *could not* be an eminent actor.—MALONE (ed. 1790):  
 A late editor [Capell: see above] . . . conjectured that Shakspeare was literally  
 lame: but the expression appears to have been only figurative. . . . [He cites  
 uses of *lame* in *As You Like It*, II.iii.41, and *Coriolanus*, IV.vii.7.] In the  
 89th Sonnet the poet . . . says . . . were he to be described as lame, however  
 untruly, yet rather than his friend should appear in the wrong, he would im-  
 mediately halt. If Shakspeare was in truth lame, he had it not in his power to  
*halt occasionally* for this or any other purpose. The defect must have been  
 fixed and permanent. The context in the verses before us . . . refutes this  
 notion. If the words are to be understood literally, we must then suppose that  
 . . . [Sh.] was also *poor* and *despised*, for neither of which suppositions there is  
 the smallest ground.—SCOTT in *Kenilworth*, 1821, chapter XVII, and KINGS-  
 LEY in *Alton Locke*, 1850, chapter IV, refer to Sh.'s lameness.—FRANZ HORN



(*Sh.'s Schauspiele, erläutert*, 1823, I, 42 n.): If such a mishap had actually been present in S[h.], would all his contemporaries and all later lovers of anecdotes have kept silent about it for two hundred years? . . . Can you imagine that the ghost . . . in *Hamlet* . . . would have been acted by a lame man?—HARNESS (*Sh.'s Complete Works*, 1825 [New York, n. d., p. xviii]): [From 37 and 89] it appears . . . that he was lamed by some accident. . . . Malone has most inefficiently attempted to explain away the palpable meaning of the above lines. . . . Not so. Surely, many an infirmity of the kind may be skilfully concealed; or only become visible in the moments of hurried movement.—S. C. HALL (*Book of Gems*, 1836, p. 104): It is clear . . . that he [Sh.] was afflicted with lameness, or at least a weakness in the legs. . . . [Hence the sonnets] which so plainly intimate his frequent habit of riding on horseback.—CHATEAUBRIAND, 1836 (*Œuvres complètes*, 1867, VI, 134 f.): *Lame* signifies, in general, 'imperfect,' 'defective.' . . . [If Sh. was lame, he] does not fear to recall it to one of his mistresses [here.]—JOHN DOWDALL (*Traditionary Anecdotes*, 1838, p. 5) rejects the lameness, "which would have incapacitated him [Sh.] from acting."—W. J. THOMS (*Three Notelets*, 1865, p. 123) says that Sh. became lame while serving as a soldier in the Low Countries in 1586, an idea earlier set forth by him in *N. & Q.*, April 23, 1859, p. 333.—PALGRAVE (ed. 1865): The lameness . . . must be a metaphorical phrase, or an allusion to some passing infirmity.—INGLEBY (*N. & Q.*, January 31, 1874, pp. 81 f.; *Sh. the Man*, 1877, I, 97-102) traces the growth of the legend, and concludes: "It has been reserved for me to inform the world that Shakspeare was *crook-backed*, for has he not written, in Sonnet 90, the line—'Join with the spite of fortune, make me *bow*?' By Fortune's spite, then, he was a hunch-back, and by Fortune's dearest spite, he was a limper! It has recently been discovered in America, that Shakspeare had a scar over the left eye, to which he alludes in the same Sonnet." The discovery Ingleby refers to was announced by WILLIAM PAGE, once president of the New York Academy of Design, in certain New York papers in 1874 and then more elaborately in *Scribner's Monthly*, 1875, X, 558-574. His article was reprinted by the Chiswick Press, London, 1876, as a small book called *A Study of Sh.'s Portraits*.—SWINBURNE, "Report of the Proceedings . . . of the Newest Sh. Society," 1879 (*Study of Sh.*, pp. 291 f.), tells of Mr. E. who discussed "The lameness of Sh.," proving that "the injured and interesting limb was the left," and that the injury was due to an accident while Sh. was acting (see line 3) at the Fortune playhouse.—DOWDEN (ed. 1881): [*Lame* has] the sense of "disable." . . . The lameness then is metaphorical; a disability to join in the joyous movement of life, as his friend does.—In addition to accepting the lameness the American Baconian GEORGE WILKES (*Shakespeare*, 3d ed., 1882, p. 43) tells that Sh. had a lame back, citing as proof 87.8, which he gives as "my patient back again is swerving."—NICHOLSON (*N. & Q.*, December 7, 1889, p. 454) thinks that the lameness is literal, not due to malformation but to "a wound or fall, or the like," and that it "was the cause of his usually acting . . . old men."—FURNESS (*As You Like It*, 1890, p. 129): It is well to mark the source [in 37 and 89] of this monstrous idea that Shakespeare was lame. . . . Let the original folly rest with Capell.—BUTLER (ed. 1899, p. 159): I accept the lameness, poverty, and contempt as literally true for this period of Shakespeare's life. It does not follow that he had been lame long, nor yet that he remained

so. He may have been "made lame" by some accident—possibly in a recent scuffle. [Butler sees in 89.3 an indication that "a year or so later . . . his friends could still see that he limped occasionally." See also his note to 34.1 f.]—BEECHING (ed. 1904): The lameness must be metaphorical to keep the proportion with "worth and truth."—LEE (ed. 1907), POOLER (ed. 1918), TUCKER (ed. 1924), RIDLEY (ed. 1934), and the majority of editors and critics rightly consider the expressions in 37 and 89 figurative.—PEMBERTON (*Sh. and Sir Walter Raleigh*, 1914, p. 81) takes them literally, using them as part of his "proof" that "Sh." was Raleigh, who got a lame leg at Cadiz in 1596.—W. H. DENNING (*English Review*, 1925, XL, 766-768) is convinced that the author "was *physically* lame," an idea supported by 66.8 and 89.3, and hence he identifies him as Anthony Bacon, who was crippled.—The foregoing are mere specimens that could be multiplied indefinitely.

Fortunes] Compare 29.1 n.

dearest] MALONE (ed. 1780): Most operative.—SCHMIDT (1874): Most heartfelt.—*N. E. D.* (1894), citing this line: Most grievous, direst. [So NEILSON and HILL (ed. 1942).]—POOLER (ed. 1918): Most bitter.

4. of] POOLER (ed. 1918): From. [See ABBOTT (1870, p. 110) and FRANZ (1909, pp. 397-399).]

5.] BEECHING (ed. 1904, p. xxx): As the friend's beauty is sufficiently certified by the rest of the sonnets, the presumption is that his birth and wealth and wit are equally matters of fact. The whole point of the sonnet is that the friend had advantages of *fortune* which were denied to the poet. [See II, 231 f.]

6.] TUCKER (ed. 1924): Either *any* of these, or *all* of them, or more still.

7. Intitled in their] Changed by most editors (see Textual Notes and 26.12 n.) to *Entitled in thy*.—STEEVENS (ed. 1780) cites a passage of "equal obscurity" in *Lucrece*, line 57, "Beautie in that white entituled," adding: I suppose he means, that beauty *takes its title* from that fairness, or white.—MALONE (ed. 1790): *Entitled* means . . . *ennobled*. [So PALGRAVE (ed. 1865).]—DYCE (ed. 1832): Having a claim or title to thy parts. [So ONIONS (1911).]—SCHMIDT (1874) explains the Q reading: More excellencies having a just claim to the first place as their due. [He adds that "blundering" editors change *their* to *thy*.]—HERFORD (ed. 1899): Claiming the first place.—WYNDHAM (ed. 1898), also retaining *their*, has a long and cloudy note showing that Sh. in this line was drawing on "contemporary terms of Heraldry." PORTER (ed. 1912) of course agrees with him. See the discussion in Sh.'s *Poems*, 1938, pp. 125 f.—BEECHING (ed. 1904): [*Intitled*] may be used absolutely, "in thy parts" being construed with "crowned"; or perhaps "in thy parts" is constructed [*sic*] with both. "These excellences sit crowned in thy various parts to which they have a claim."—POOLER (ed. 1918): Perhaps—sit as rightful kings among your other good qualities. . . . Entitled seems to mean "by a just title." . . . If *their* is read, I would explain, "Entitled to their places."

8. ingrafted] SCHMIDT (1874): Firmly attached.—TUCKER (ed. 1924): Grafted upon all this richness, and so drawing life and strength from it, as a graft does from the stock.

this store] POOLER (ed. 1918): The advantages mentioned in l. 5, and his other good qualities l. 6.

9.] Literalists might note that, even if he was lame, Sh. could not have



been *poore*, for he had jewels which (48.1-5), during absences from London, he put in a sort of safe-deposit vault. See further 52.9.

10. **shadow, substance**] WYNDHAM (ed. 1898): Shakespeare . . . takes the two terms from the philosophy of his day and uses them for poetical effect, as modern essayists take terms from modern philosophy . . . and use them in criticism. . . . [He employs *shadow*], even apart from any philosophical significance, to mean only the 'projection of likeness,' and not the obscuring of light.—ALDEN (ed. 1916) on Wyndham: Whether Sh.'s use of "shadow" in the meaning opposed to "substance" was a derivation, direct or indirect, from the language of philosophy, we scarcely have, as yet, information to enable us to say with certainty; but even so, his use of it is noticeably lacking in the mystical note characteristic (for example) of Spenser.—POOLER (ed. 1918): Shadow and substance are often contrasted in the language of the time, as picture and original, etc., but the shadow here is the metaphorical union of Shakespeare's love with his friend's other possessions, and the substance is the real support derived from the imaginary union.—FAIRCHILD (*Sh. and the Arts*, 1937, pp. 115 f.): The picture in imagination . . . of his friend's excellent qualities affords, or enables him to share in, the *reality* . . . of these excellent qualities.—See 27.10 n.

11. **That**] ADAMS: "To wit, that" or "Namely, that," referring back to "this shadow" of line 10. [But the construction may be one of result: "*such* substance *that*."]

**suffic'd**] SCHMIDT (1875): Satisfied, contented.

12.] POOLER (ed. 1918): Shakespeare's love being added to his friend's possessions, becomes a part of his glory, and without love he could not live.—This line repeats the thought of 36.14.

13. **Looke what**] *N. E. D.* (1903), citing this line, explains as an indefinite relative meaning "whatever." See 9.9, 11.11 n., 77.9.

14.] A similar use of the accusative occurs in 2 *Henry IV*, II.iii.32, "And him—O wondrous him!"

## 38

**H**OW can my Muse want subiect to inuent  
 While thou dost breath that poor'ft into my verfe,  
 Thine owne ſweet argument, to excellent, 3  
 For euery vulgar paper to rehearfe:  
 Oh giue thy ſelfe the thanks if ought in me,  
 Worthy perufal ſtand againſt thy ſight, 6  
 For who's ſo dumbe that cannot write to thee,  
 When thou thy ſelfe doſt giue inuention light?  
 Be thou the tenth Muſe, ten times more in worth 9  
 Then thoſe old nine which rimers inuocate,  
 And he that calls on thee, let him bring forth  
 Eternal numbers to out-liue long date. 12  
 If my flight Muſe doe pleaſe theſe curious daies,  
 The paine be mine, but thine ſhal be the praife.

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2. *While*] *Whilst* Mur.  
*breath*] Ben., Lint., Gild.<sup>1</sup> 4. *rehearse*.] *rehearse?* Gild.<sup>2</sup>,  
*breath*, Sew.<sup>1</sup>, Cap. *breathe*; Hal. Sew.<sup>2</sup>+ (except Har.).  
 7. *dumbe*] *dull* Gild.-Evans.  
*breathe* Har. *breathe*, The rest.

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2, 3. **poor'st . . . argument**] POOLER (ed. 1918): You give me the abundance of your own sweetness as subject for my verse.—For *argument* (= "subject," "theme") see 76.10, 79.5, 100.8, 103.3, 105.9.

4. **vulgar**] DYCE (Glossary, 1867): Common.—SCHMIDT (1875): Low, mean [as in 48.8].

**paper**] SCHMIDT (1875): Any thing written, as . . . a poem.

5. **in me**] NEILSON and HILL (ed. 1942): That I have written.

6. **stand . . . sight**] SCHMIDT (1875): Be written [for your eye].—POOLER (ed. 1918): Meet your eyes.

8. **inuention**] SCHMIDT (1874): Imagination, poetic fiction. [See 59.3 n., 76.6, 103.7, 105.11.]

9. **the tenth Muse**] Just so Drayton, *Idea's Mirror*, 1594, sonnet 8 (1931 ed., I, 101) speaks of his mistress as the tenth muse and the tenth worthy.

10.] KRAUSS (*Jahrbuch*, 1881, XVI, 177) compares Sidney, *Astrophel and Stella*, 1591, sonnet 3 (1922 ed., II, 244), "Let Dainty wittes cry, on the Sisters nine." See also 84.9 n.

12. **numbers**] See 17.6 n.

13. **slight Muse**] See 16.4 n.

**curious**] SCHMIDT (1874): Accurate, scrupulous.—BEECHING (ed. 1904): Accurate, critical.—In this line BROOKE (ed. 1936) and others see an allusion to *Venus* and *Lucrece*; BUTLER (ed. 1899, p. 160) had detected a possible refer-



ence to the sonnets themselves, some of which "were recited among Shakespeare's friends."

13, 14.] LEE (*Life*, 1898, pp. 129 f.) compares Daniel's dedication of *Delia*, 1592 (1930 ed., pp. 170 f.), a sonnet to Lady Pembroke, which "used in the concluding couplet almost the same words as" 38: "Whereof, the trauaile I may challenge mine, But yet the glory, (Madam) must be thine."

## 39

OH how thy worth with manners may I finge,  
 When thou art all the better part of me?  
 What can mine owne praife to mine owne felfe bring; 3  
 And what is't but mine owne when I praife thee,  
 Euen for this, let vs deuided liue,  
 And our deare loue loofe name of fingle one, 6  
 That by this feperation I may giue:  
 That due to thee which thou deferu'ft alone:  
 Oh abfence what a torment wouldft thou proue, 9  
 Were it not thy foure leifure gaue fweet leaue,  
 To entertaine the time with thoughts of loue,  
 VVhich time and thoughts fo fweetly doft deceiue. 12  
 And that thou teacheft how to make one twaine,  
 By praifing him here who doth hence remaine.

- 
- |  |  |
|--|--|
| 1. <i>Oh</i> ] <i>Ah</i> Mur.                              | Gild.-Evans.                                     |
| 3. <i>bring</i> ;) Ben., Lint. <i>bring</i> , Rid.         | 12. <i>VVhich</i> ] <i>Who</i> Gild.-Evans.      |
| <i>bring?</i> The rest.                                    | <i>thoughts</i> ] <i>thought</i> Tyler, But.     |
| 4. <i>thee</i> ;) <i>thee?</i> Lint. +.                    | <i>dost</i> ] Ben.-Evans, Wynd., Ha-             |
| 7. <i>giue</i> ;) <i>giue</i> Lint., Gild. <sup>2</sup> +. | dow, Wal., Rid. <i>do</i> Cap., Boswell          |
| 10. <i>Were it not</i> ] <i>VVere't not that</i>           | conj., Neils. <sup>2</sup> <i>doth</i> The rest. |
- 

1. **with manners**] SCHMIDT (1875): Decently [as in 85.1].—POOLER (ed. 1918): It is not "mannerly modest" to praise oneself. Self-praise is condemned in *Much Ado* . . . , V.ii.76.

2. **better . . . me**] VERITY (ed. 1890) compares Horace, *Odes*, I.iii.8, "animae dimidium meae."—LEE (ed. 1907): My soul. [He cites Golding's Ovid's *Metamorphoses*, 1567, XV.989 (1904 ed., p. 314), "the better part of mee."]

5-8.] POOLER (ed. 1918): Here a fanciful reason is put forward for a more complete separation, that Shakespeare's praise coming as from a stranger may seem in better taste.—With lines 5 f. TUCKER (ed. 1924) compares 36.1 f., 4-8.

6. **name**] ADAMS: I. e. "name" only, not the reality; name in public report.

**single one**] SCHMIDT (1875) explains *one* as joined to the adjective "by way of supplying a substantive."—With the line compare 36.1.

8. **That due**] ALDEN (ed. 1916) compares 31.12.

9. **Oh absence**] BROOKE (ed. 1936): Shakespeare seems to be in London, relatively unoccupied (line 10), awaiting the friend who has not yet returned thither (line 14).

10, 13. **Were it not thy, And that**] For the construction see the note on 15.1, 3.—H. MUTSCHMANN (*Beiblatt*, 1916, XXVII, 257): *That* repeats the conditional effect of the inversion in line 10.



11. **entertain the time**] VERITY (ed. 1890) compares *Lucrece*, line 1361, "The wearie time shee cannot entertaine."

12.] MALONE (ed. 1780): Which . . . doth [see Textual Notes] so agreeably beguile the tediousness of absence from those we love, and the melancholy which that absence occasions. . . . *Thought* . . . meant *melancholy*. [So SCHMIDT (1875).]—BOSWELL (ed. 1821): *Does* would be nearer the original reading; but I rather think it should be *do*, making of *thoughts* the nominative case.—SHARP (ed. 1885) encloses the line in parentheses as "an aid to clearness."—WYNDHAM (ed. 1898): I retain the Q. text, for the construction in the second person singular, which begins with the apostrophe to *absence* in l. 9, recurs, with *absence* again as the subject, in l. 13, *And that thou teachest*. It is, therefore, I think, rightly maintained . . . [here], where the ellipsis of a 'thou' presents no difficulty.—Needless to say, PORTER (ed. 1912) agrees: Wyndham was first to point out the superficialness of Malone's correction and the true drift of the whole.—TUCKER (ed. 1924): DOTH is plural (cf. 41.3 'befits'). [See 112.1 n. and 123.11 n.]

13. **one twaine**] Compare 36.1 f., 5.

13, 14.] STEEVENS (ed. 1780) cites *Antony and Cleopatra*, I.iii.102-104, "Our separation so abides and flies That thou, residing here, go'st yet with me, And I, hence fleeting, here remain with thee."—DOWDEN (ed. 1881): Absence teaches how to make of the absent beloved two persons, one, absent in reality, the other, present to imagination. [Quoted by POOLER (ed. 1918).]—REED (ed. 1923): And because, Absence, you teach me to make of one person two—my friend is away from me and yet I may call him before my memory and seem while praising him to enjoy his presence.

## 40

**T**Ake all my loues, my loue, yea take them all,  
 What haft thou then more then thou hadst before?  
 No loue, my loue, that thou maist true loue call, 3  
 All mine was thine, before thou hadst this more:  
 Then if for my loue, thou my loue receiuest,  
 I cannot blame thee, for my loue thou vnest, 6  
 But yet be blam'd, if thou this selfe deceauest  
 By wilfull taste of what thy selfe refusest.  
 I doe forgiue thy robb'rie gentle theefe 9  
 Although thou steale thee all my pouerty:  
 And yet loue knowes it is a greater grieve  
 To beare loues wrong, then hates knowne iniury. 12  
 Lafciuious grace, in whom all il wel showes,  
 Kill me with spights yet we must not be foes.

6. *thee*,] Ben.-Evans, Mal., Var., Ald., Coll., Bell, Huds.<sup>1</sup>, Del., Hal., Tyler, Wynd., Rid., Har. *thee* The rest.

6, 8. *vnest...refusest*] *usedst...refusedst* But.

7. *this selfe*] Ben., Lint., Wynd., Hadow, Bull., Wal., Brk. *thyself* The rest.

9. *robb'rie*] Ben.-Evans, Wynd.,

Kit., Har., Neils.<sup>2</sup> *robbery* Cap. and the rest.

11. *yet...knowes*] Ben.-Evans, Coll., Wh.<sup>1</sup>, Hal., Dow., Rid., Kit., Har. *yet...knows*, Cap., Mal., Var., Ald., Bell, Huds.<sup>1</sup>, Del., Tyler. *yet,...knows* Oxf., Beech., Yale, Brk. *yet,...knows*, The rest.

14. *spights*] *Spight* Gild.-Evans.

STAUNTON (*Athenaeum*, January 3, 1874, p. 21) finds "the correctness of the eighth line . . . open to question; and the depravation of the tenth . . . beyond it." But, for a wonder, he had "not sufficient confidence in my proposed emendations . . . to give them publicity." Again, he calls Q (the same, March 14, p. 357) "vilely-printed."—LEE (ed. 1907): The rivalry here indicated in the poet's heart between friendship with a man and love for a woman is no uncommon theme of Renaissance poetry. [He cites examples, which mean nothing except as parallels, from Petrarch, Beza, Marot, and Saint Evremond. But in the *Life*, 1898, pp. 153 f., Lee had admitted that in 40-42, 133, 134, and 144 Sh. "deals with a love adventure of no normal type. . . . The definite element of intrigue that is developed here is not found anywhere else in the range of Elizabethan sonnet-literature. The character of the innovation and its treatment seem only capable of explanation by regarding the topic as a reflection of Shakespeare's personal experience."—LANDAUER (*Shakespeare*, 1920, II, 351): How inimitable in language and melody! What a union of tender melancholy and roguishness!—BROOKE (ed. 1936, p. 36): Shakespeare now calls things by



their exact names and is more reconciled to the situation. . . . What have you more than you had before [he asks], since all that is mine was already yours? Yet the friend is blamable if he proceeds through perverse wilfulness.—L. J. MILLS (*One Soul*, 1937, p. 239) observes that 40–42, 133, 134, and 144 “utilize the current [Elizabethan] convention of balancing love and friendship.”—Many editors and commentators believe that 40–42 belong to the series 127–154 (or to parts of it), as may be seen in the discussion of Arrangement and the Dark Woman, II, 74–116, 242–276.

1, 3.] SARRAZIN (*William Sh.'s Lehrjahre*, 1897, p. 154) compares Sidney, *Arcadia*, 1590, book II, chapter 16 (1912 ed., I, 253): “Yet thus much Love, O Love, I crave of thee: Let me be lov'd, or els not loved be.”

2, 3.] TUCKER (ed. 1924): You acquire thereby the love of no one who has *truly* been a *love* of mine; for, if it was true love, then, being *mine*, it was already *yours*.

3.] POOLER (ed. 1918): Is there a reference to the dark lady's being “twice forsworn,” clii.2?

5, 6.] DOWDEN (ed. 1881): Then if for love of me thou receivest her whom I love . . . I cannot blame thee for using . . . her whom I love.—WYNDHAM (ed. 1898): If in place of my love for you, you accept the woman I love, . . . I cannot blame thee, for thou usest my love.—POOLER (ed. 1918) glosses *for* . . . *vsest*: For taking her whom I love.—To TUCKER (ed. 1924) *vsest* has a carnal meaning.—N. E. D. (1926) defines *use* as “to have sexual intercourse with” (compare 20.14 n.). If it has that sense here, *for* in line 6 must mean “because,” the meaning assigned it by MALONE (ed. 1780.)—ADAMS: Then (i. e. since *all* “my love” is yours), if you have received (into your arms) “my love” (the woman I love) on the ground that as “my love” she belongs to you, I cannot blame you, for you are merely making use of what is confessedly yours.

7, 8.] The meaning of the line changes if *this selfe* is emended, as it should be, to *thyself*. See Textual Notes.—DOWDEN (ed. 1881): Yet you are to blame if you deceive yourself by an unlawful union while you refuse loyal wedlock.—WYNDHAM (ed. 1898) follows Q, explaining: ‘This self’=the Poet . . . is distinguished from ‘thy self’=the Friend of l. 8; and this distinction of two persons who are one self is in harmony with the conceit which runs through the four numbers [39.1–4, 42.13 f., 133.6, 135.14].—PORTER (ed. 1912): He is yet to be blamed if he . . . deceives and defrauds by *wilfull taste* of such other kinds of love as the Beloved himself refuses to their higher kind of love, i. e. shallow physical intercourse, not backed by such love as theirs.—CASE (in Pooler, ed. 1918): The friend who is excused in ll. 5, 6 for receiving love that is Shakespeare's if he receives it *as Shakespeare's love*, is blamed in ll. 7, 8 for wilfully receiving it while (or while in so doing) he refuses Shakespeare's.—KELLNER (*E. S.*, 1933, LXVIII, 70) asks somebody to explain these lines, which the English editors give up.—BROOKE (ed. 1936) also defends the Q reading: You should be ashamed, the poet says, if you deceive this other self of yours (i. e. Shakespeare) by capriciously enjoying what your real self disdains.—ADAMS: But, on the other hand, I must blame you if you have deceived your true self (cf. *Hamlet*, I.iii.78: “To thine own self be true”) by a wilful (“deliberate . . . in bad sense, of an action either evil in itself or blameworthy in the particular

case"—*N. E. D.* (1924) > taste (suggesting the idea of yielding to temptation) of what (i. e. an action) thy true self would refuse. (Cf. 42.1-4.)

8. **taste**] SCHMIDT (1875): Enjoyment. [See BROOKE, above, and 42.8 n.]

9. **thy . . . theefe**] See 35.14 n.

10. **thee**] On this ethical dative see ABBOTT (1870, pp. 146-148) and FRANZ (1909, pp. 265 f.).

**pouerty**] SCHMIDT (1875): A little paltry stock of goods.—ROLFE (ed. 1883): The poor little that I have.—ONIONS (1911): Poor stuff.—See 103.1 n.

12. **knowne**] POOLER (ed. 1918): Open as opposed to secret.

13. **Lasciuious grace**] SCHMIDT (1874) defines *grace*: Almost equivalent to beauty, attraction, charm.—TUCKER (ed. 1924): The friend may be 'lascivious,' but he has such 'grace' (beauty and charm: 17.6) that *anything* becomes him.—With the line ALDEN (ed. 1916) compares 95 and 150.5-8. See also 41.1 n.



## 41

**T**Hose pretty wrongs that liberty commits,  
 When I am some-time absent from thy heart,  
 Thy beautie, and thy yeares full well befits, 3  
 For still temptation followes where thou art.  
 Gentle thou art, and therefore to be wonne,  
 Beautious thou art, therefore to be affailed. 6  
 And when a woman woes, what womans sonne,  
 Will fourely leaue her till he haue preuailed.  
 Aye me, but yet thou mightst my seate forbeare, 9  
 And chide thy beauty, and thy straying youth,  
 Who lead thee in their ryot euen there  
 Where thou art forst to breake a two-fold truth: 12  
 Hers by thy beauty tempting her to thee,  
 Thine by thy beautie beeing false to me.

1. *pretty*] *petty* Oulton conj., Bell, Huds.<sup>1</sup>, Dyce<sup>1</sup>, Glo., Palgrave, But.

1, 3. *commits...befits*] *commits...benefit* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. *commit...benefit* Oulton.

2. *some-time*] *sometimes* Ben., Gild.-Evans, Oxf., Yale.

*thy*] *my* Ew.

6. *therefore*] *and therefore* Gild.<sup>1</sup>, Sew.-Evans.

7. *what*] *that* Ktly.

8. *he*] Ben.-Evans, Coll.<sup>3</sup>, Wynd., Hadow, Rid., Har. *she* Mal. (Tyrwhitt conj.), Rid. conj., and the rest.

*haue*] *hath* Gild.<sup>2</sup> *has* Ew. gave Del.

*preuailed.*] *prevailed?* Gild.-Evans, Knt.<sup>1</sup>+ (except Coll., Bell, Hal., Har.).

9. *Aye*] *Ah* Mur., Ew., Gent., Evans, Mal., Var., Ald., Knt., Coll., Bell, Huds., Sta., Del., Hal., Tyler.

*mightst my seate*] Lint. *might'st, my sweet*, Mal., Var., Huds.<sup>1</sup>, But., Wal. *mightst my seat* The rest. *mightst my state* Del. conj. *mightst thy suit* W. C. Hazlitt conj. (*Shakespeare*, 1912, p. 424).

ALDEN (ed. 1916) compares the structure of this sonnet with that of 39 and 44, the break in thought coming, Italian-wise, at the end of line 8. He refers also to 29 and 33 "for the importance of the pause at the end of the second quatrain."—ERNST VOEGE (*Mittelbarkeit . . . in der Lyrik*, 1932, p. 117) uses 41 to show how little concern Sh. had for expressing a momentary experience in an immediate and pure manner, the experience, in fact, not being introduced until line 9.—BROOKE (ed. 1936): This sonnet is closely, though coarsely, paralleled by . . . [144]. Both imply some doubt whether the woman has yet 'prevailed,' whereas there is no doubt in . . . [42].—See ROLFE's comment, II, 55.

1. *pretty*] DYCE (Glossary, 1867): *Petty*. [See Textual Notes.]—MASSEY (ed. 1866, p. 207): In the sense of '*little*.'—SCHMIDT (1875): *Pleasing, fine*.—

POOLER (ed. 1918): "Pretty wrongs" is the "lascivious grace" of xl.13, in a transposed form.

**liberty]** SCHMIDT (1874): Licentiousness.—*N. E. D.* (1902): Freedom of behaviour or speech, beyond what is granted or recognized as proper.—ADAMS: The liberty that the world grants to youth.

3. **befits]** ABBOTT (1870, pp. 235-237) discusses this third person plural form, "which may well have arisen from the northern E. E. third person plural in -s." His statement is repeated by ALDEN (ed. 1916), POOLER (ed. 1918), and many others.—C. A. SMITH (*P. M. L. A.*, 1896, XI, 363-376) denies Northern influence, explaining that "the ordinary third singulars of the present indicative, . . . by preponderance of usage, have caused a partial displacement of the distinctively plural forms." H. C. WYLD (*History of Modern Colloquial English*, 1920, pp. 340 f.) gives the same explanation. The -s form, he says, "survives to the present time as a vulgarism."—For other examples see the notes to 39.12, 95.12, 101.3, 125.3 f.; *Venus*, lines 517, 632, 1023 f., 1128; *Lucrece*, lines 492, 552; and FRANZ (1909, pp. 570-572).

5, 6.] STEEVENS (ed. 1780) compares 1 *Henry VI*, V.iii.78 f., "She's beautiful, and therefore to be woo'd; She is a woman, therefore to be won." Other commentators cite similar phraseology in *Titus Andronicus*, II.i.82 f., and *Richard III*, I.ii.227 f.—ANDERS (*Sh.'s Books*, 1904, pp. 288 f.) adds Greene, *Planetomachia*, 1585, *Perimedes*, 1588, and *Never Too Late*, 1590 (1881-1886 ed., V, 56, VII, 68, VIII, 88), "*Pasylla* was a woman, and therefore to be wonne," "*Melissa* was a woman, and therefore to be woone," "I am a woman, I am easie to be wonne." From Greene's *Orpharion*, 1589 (XII, 31), LEE (ed. 1907) adds, "she is but a woman, and therefore to be wonne."

7, 8.] ACHESON (*Sh.'s Sonnet Story*, 1922, p. 55) thinks that here Sh. "bespeaks the wisdom of experience" with reference to Anne Hathaway who, aged twenty-six, entrapped Sh., aged eighteen, into a marriage "of necessity." DE QUINCEY had anticipated him as long ago as 1838 (*Collected Writings*, ed. Masson, 1890, IV, 55).

8. **sourely leaue her]** POOLER (ed. 1918): As Adonis, *Venus*; see *Venus* . . . , 814.—For *sourely* see 35.14 n.

**he]** MALONE (ed. 1780): The lady, and not the man, being in this case supposed the wooer, the poet without doubt wrote . . . *she*.—DOWDEN (ed. 1881): The Quarto . . . may be right.—WYNDHAM (ed. 1898) prefers this reading to the common emendation *she*, finding it "more subtile in sense and more musical in sound."—PORTER (ed. 1912) echoes: Malone's change is not as good either in sense or sound as the original.—Malone's emendation has appealed (see Textual Notes) to nearly all the editors.

9. **Aye me]** The earliest example of *ay me* (which many editors have needlessly changed to *ah me*) in *N. E. D.* (1885) comes from Spenser in 1591, the last from Tennyson in 1860.

**mighst]** HADOW (ed. 1907) keeps this spelling, referring to 96.11 and to *preuenst* in 100.14. See II, 15.

**my seate]** MALONE (ed. 1780), to justify his emendation "my sweet" (see Textual Notes), cites similar vocatives in 40.1, 76.9, 89.5.—BOSWELL (ed. 1821): Mr. Boaden is of opinion that the context shews the original word to be right. Iago, as he observes, uses the word *seat* with the same meaning [in



*Othello*, II.i.304 f., "I do suspect the lusty Moor Hath leap'd into my seat".—INGLEBY (in Dowden, ed. 1881) adds a parallel from *Lucrece*, lines 412 f., "like a fowle vsurper went about, From this faire throne to heaue the owner out."—FORT (*Time Scheme*, 1929, p. 115): Only a reference to the time-honoured courtesy of not occupying the chair most used by the owner of the house.

11. **Who]** On this neuter use of *who* (= "which") see 23.11 n.

12. **a two-fold truth]** VERITY (ed. 1890): The duty of the "dark woman" to Shakespeare, and the duty of the friend to Shakespeare.—POOLER (ed. 1918): Her plighted love and your plighted friendship.

13, 14.] TUCKER (ed. 1924): We may either understand as = 'through the fact of your beauty tempting *her*, etc.,' or join 'tempting' to 'thou,' i. e. 'tempting *her* by reason of your beauty, etc.' The former better suits the second line and appears to have the more point. The poet lays the blame on the friend's beauty, not on his will. It is that beauty which tempts *her*, and is itself false to the poet.

## 42

**T**Hat thou hast her it is not all my griefe,  
 And yet it may be said I lou'd her deerely,  
 That she hath thee is of my wayling cheefe, 3  
 A losse in loue that touches me more neerely.  
 Louing offenders thus I will excuse yee,  
 Thou doost loue her, because thou knowst I loue her, 6  
 And for my sake euen so doth she abuse me,  
 Suffring my friend for my sake to approoue her,  
 If I loose thee, my losse is my loues gaine, 9  
 And loosing her, my friend hath found that losse,  
 Both finde each other, and I loose both twaine,  
 And both for my sake lay on me this crosse, 12  
 But here's the ioy, my friend and I are one,  
 Sweete flattery, then she loues but me alone.

6-14. Quoted by Tuck.

6. *knowst*] *knew'st* Var., Ald.,  
 Knt., Bell.

8. *Suffring*] Lint., Wynd., Neils.,  
 Bull., Kit., Har. *Suffering* The rest.

9. *loose*] *loss* Del.

11. *and*] *an* Tuck conj.

14. *flattery, then*] Ben.-Mur., Gent.,  
 Evans, Har. *flattery then!* Tuck.  
 \**flattery! then* The rest.

ANON. (*Fraser's Magazine*, 1855, LII, 409): This sonnet must be accepted as the expression of a friendship existing in the imagination alone, and thus carried to excess as a species of *jeu d'esprit*. Even though a man were really guilty of the base pusillanimity of such sentiments, he could hardly have been so destitute of the sense of shame as to proclaim them to the world.—GREGOR (*Shakespeare*, 1935, p. 544) tells us that such superhuman forgiveness as that in 42 must bring forth the deepest loneliness of a spiritual art. This, he adds, is the much-sought-for key to the poet's psyche, but for me the key opens no secret doors.

3. of . . . *cheefe*] POOLER (ed. 1918): The chief cause of my regret.

5. *yee*] For this use of *yee* for *you*, here demanded by rime, see ABBOTT (1870, pp. 159 f.).—With the rime *excuse yee: abuse me* POOLER (ed. 1918) compares 26.13 f. and 111.13 f.

5-14.] YOUNG (*Sonnets of Sh.*, 1937, p. 19): [These lines are] a fantastic elaboration of what is known nowadays as the "mechanism of escape."

7. *euen so*] TUCKER (ed. 1924): For just the same reason.

*abuse*] SCHMIDT (1874): Maltreat.—ALDEN (ed. 1916): Cf. 134, 12. But there may be a suggestion here, too, of the common Elizabethan meaning "deceive."

8. *approoue*] TUCKER (ed. 1924): Prove, test. . . . The sense here is carnal; cf. 'taste' 40.8.—EMPSON (*Seven Types*, 1931, pp. 66 f.): According as [this]



line . . . goes backwards or forwards, the subject of *suffering* is either *she* or *I*. The device is not here merely a rhythmic one, but it carries no great depth of meaning. . . . The Elizabethans were trained to use lines that went both ways.

9. *my losse . . . gaine*] MALONE (ed. 1780): My *mistress* gains by my loss.—POOLER (ed. 1918) explains lines 9 f.: She gains what I lose, *viz.* you; and you gain what I lose, *viz.* her; therefore mine is a double loss.

10, 12. *losse, crosse*] See 34.12 n.

11. *both twaine*] SCHMIDT (1875): The one as well as the other. [He notes another use in *Love's Labor's Lost*, V.ii.459.]—With the line POOLER (ed. 1918) compares 144.11.

13, 14.] W. C. HAZLITT (*Shakespear*, 1912, p. 253 n.) cites a "somewhat similar" expression from his edition (1859, p. 19) of Constable's sonnets, about 1592 (see the notes to 106.9 f.), sonnet 28: "But joy in this (though Fates 'gainst me repine) My verse still lives to witnes thee divine." The sonnet apparently was not printed by Constable. Other parallels are cited by TILLEY (*Elizabethan Proverb Lore*, 1926, p. 164).

## 43

When most I winke then doe mine eyes best see,  
 For all the day they view things vnrespected,  
 But when I sleepe, in dreames they looke on thee, 3  
 And darkely bright, are bright in darke directed.  
 Then thou whose shaddow shaddowes doth make bright,  
 How would thy shadowes forme, forme happy show, 6  
 To the cleere day with thy much cleerer light,  
 When to vn-seeing eyes thy shade shines so?  
 How would (I say) mine eyes be blessed made, 9  
 By looking on thee in the liuing day?  
 When in dead night their faire imperfect shade,  
 Through heauy sleepe on fightlesse eyes doth stay? 12  
 All dayes are nights to see till I see thee,  
 And nights bright daies when dreams do shew thee me,

Omitted by Ben., Gild.-Evans.

4. *And darkely bright*] *And, dark*  
by *bright* Tuck. conj.

5. *Then*] O Godwin conj. (p. 174).

11. *their*] *thy* Cap., Mal.+.

*faire imperfect*] Hyphenated by  
Walker conj. (*Critical Examination*,  
1860, I, 31), Dyce<sup>2</sup>, Dyce<sup>3</sup>.

13. *to see*] *to me* Mal. conj., Huds.<sup>2</sup>,  
Sharp, But., Wal.

13, 14. *I see thee...thee me*] *I thee*  
*see...me thee* Taylor MS. conj. (Cam.).  
*thee I see...me thee* Lettsom conj.  
(Dyce), Huds.<sup>2</sup>

14. *me*, Q.

MASSEY (ed. 1888, pp. 77, 139 f.) sees borrowings here and in 61 from Sidney's *Astrophel and Stella*, 1591, sonnet 38 (1922 ed., II, 257), beginning, "Thus night while sleepe begins, with heauie wings To close mine eyes."—ALDEN (ed. 1916): For the theme, cf. . . . 27 . . . [and] 61.

1. *winke*] SCHMIDT (1875) explains, shut the eyes in sleep. He cites 56.6.

2. *vnrespected*] MALONE (ed. 1790): Unnoticed, unregarded. [So DYCE (*Glossary*, 1867) and ONIONS (1911). See 54.10 n.]

4.] DOWDEN (ed. 1881): And illumined, although closed, are clearly directed in the darkness. It is strange that no one of the officious emenders has proposed "*right* in dark directed."—LEE (ed. 1907): Are guided in the dark by the brightness (of thy "shadow" or apparition).—ALDEN (ed. 1913) explains *bright . . . directed*: Directed toward that which is bright in the dark (*bright-in-dark* having the effect of an adverb). [In his 1916 edition he credits A. G. NEWCOMER with this gloss.]—For examples of more or less similar word-play and repetition in the sonnets see SARRAZIN (*Jahrbuch*, 1896, XXXII, 153) and 17.6 n.

5. *whose . . . bright*] SCHMIDT (1875) defines *shaddow* as "an image produced by the imagination," *shaddowes* as "darkness."—DOWDEN (ed. 1881):



Whose image makes bright the shades of night.—POOLER (ed. 1918): Whose image makes darkness bright.

6. **thy shadowes forme**] DOWDEN (ed. 1881): The form which casts thy shadow.—BROOKE (ed. 1936) paraphrases the line: How happy a sight the body that casts thy shadow would produce.

11. **their**] See 26.12 n. and Textual Notes. Only PORTER (ed. 1912) rejects the emendation to *thy*.

**imperfect**] POOLER (ed. 1918): Because it is only the shadow of what is perfect, the friend. [So NEILSON and HILL (ed. 1942).]

13. **All . . . to see**] STEEVENS (ed. 1780): All days *are gloomy to be beheld*, i. e. look like nights. [Quoted by POOLER (ed. 1918).]—TUCKER (ed. 1924): [All days] are nights, so far as seeing is concerned.

13, 14.] VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 344) compares Ovid, *Tristia*, III.iii.18, "nulla venit sine te nox mihi, nulla dies."—Those who regard monosyllables as harsh in poetry should notice the twenty that are here piled up. See the notes to 103.13 f.

14. **shew thee me**] MALONE (ed. 1780): Show thee *to* me. [So BROOKE (ed. 1936).]

## 44

IF the dull substance of my flesh were thought,  
 Iniurious distance should not stop my way,  
 For then dispight of space I would be brought, 3  
 From limits farre remote, where thou doost stay,  
 No matter then although my foote did stand  
 Vpon the farthest earth remoou'd from thee, 6  
 For nimble thought can iumpe both sea and land,  
 As soone as thinke the place where he would be.  
 But ah, thought kills me that I am not thought 9  
 To leape large lengths of miles when thou art gone,  
 But that so much of earth and water wrought,  
 I must attend, times leasure with my mone. 12  
 Receiuing naughts by elements so floe,  
 But heauie teares, badges of eithers woe.

4. *From*] *To* Gild.-Evans.

6. *farthest*] *furthest* Oxf., Yale.

8. *As...thinke*] *Soon as he thinks*  
 Verity conj.

9. *kills*] *tells* H. Whorlow conj.

10. *when*] *where* Beech. conj.

11, 12. *that...attend*] Ben., Gild.<sup>1</sup>  
*that...attend* Lint., Gild.<sup>2</sup>-Evans, Glo.,

Wh.<sup>2</sup>, Herf., Neils.<sup>1</sup>, Wal., Har. *that*,  
 ...*attend* Cap. and the rest.

13. *naughts*] Ben., Lint. *naught*  
 The rest.

14. *woe*.] *woe*: Mal.<sup>2</sup>, Var., Ald.,  
 Knt., Bell, Dyce, Sta., Del., Ktly.,  
 Huds.<sup>2</sup>, Tyler.

VON KRALIK (*Kultur*, 1907, VIII, 10) believes that in 44 Sh. is referring to a trip he took in 1594 to the Continent—a trip on which, judging from allusions in the plays, he visited, among other places, Wittenberg, Prague, Vienna, Verona, and Venice. This greatly improves upon SARRAZIN's account (as in *Aus Sh.'s Meisterwerkstatt*, 1906, pp. 220 f.) of Sh.'s alleged visit to Italy. See also the introduction to 50, 64.1-8 n., and 153.11 n.—LEE (*Quarterly*, 1909, CCX, 471): [In 44 and 45 Sh. develops Ovid's belief] that life is constituted of the four elements, earth, water, air, and fire; all of which . . . are necessary to 'life's composition.' . . . Here Shakespeare has adapted to his own purpose a leading principle of Ovid's natural philosophy [*Metamorphoses*, Golding's translation, 1567, XV.263-267 (1904 ed., p. 300)]: "This endlesse world conteynes therin I say Fowre substances of which all things are gendred. Of theis fower The Earth and Water for theyr masse and weyght are sunken lower. The other cowple Aire and Fyre the purer of the twayne Mount up, and nought can keepe them downe."

1.] POOLER (ed. 1918): Man is, like nature, composed of the four elements, . . . the dull substance of the flesh being . . . [earth and water], whereas "thought" is air in xlv.3, and, by implication, fire in *Henry V.* Prologue 1. [See the note on line 11, below.]



4. **limits]** SCHMIDT (1874): Districts, confines.

**where]** DOWDEN (ed. 1881): *I. e., to where.*—POOLER (ed. 1918): To the place where. [So NEILSON and HILL (ed. 1942).]

6.] WALKER (*Critical Examination*, 1860, I, 163): *I. e., upon the earth farthest removed from thee.* [So TUCKER (ed. 1924). See 111.2 n. and ABBOTT (1870, pp. 308 f.).]

7, 8.] LEE (ed. 1907): Sonnets dealing in like manner with thought's triumph over space are very common in Renaissance poetry. [He compares Amadis Jamyn, 1575, sonnet 21 (*Œuvres poétiques*, ed. Charles Brunet, 1878, I, 55), "Penser, qui peut en vn moment grand erre Courir"; du Bellay, *L'Olive*, 1548, sonnet 43 (ed. Marty-Laveaux, 1866, I, 102), "Penser volage, & leger comme vent"; and others.]—*He* (= "it") refers to *thought*.

9. **thought, thought]** DOWDEN (ed. 1881): Perhaps [the first *thought*] here means melancholy contemplation, as in *Julius Caesar* . . . [II.i.187].—POOLER (ed. 1918): The first "thought" is melancholy, the second, . . . imagination.

**kills]** H. WHORLOW (*T. L. S.*, January 16, 1919, p. 34) wishes to substitute *tells*: The poet is lamenting that the dull substance of his flesh cannot, like thought, "jump both sea and land. . . ." [Line 9, paraphrased, becomes:] The mind tells the man, the "dull substance." Imagination comes to his aid.

10.] BROOKE (ed. 1936): Another indication that the friend is absent and Shakespeare in London.

11. **so . . . wrought]** STEEVENS (ed. 1780): Being so thoroughly compounded of these two ponderous elements. [Quoted by POOLER (ed. 1918).]—MALONE (ed. 1790) cites *Henry V*, III.vii.22-24, "he is pure air and fire; and the dull elements of earth and water never appear in him."—DOWDEN (ed. 1881): So large a proportion of earth and water having entered into my composition.

12.] POOLER (ed. 1918): I must continue in sorrow till Time has leisure to reunite us.

14. **badges . . . woe]** WYNDHAM (ed. 1898): That is of earth and water, by their weight and moisture. [So POOLER (ed. 1918).]—BEECHING (ed. 1904): Perhaps the salt in the tears represents the contribution of the earth; and so tears are a badge of the woe of both earth and water.—NEILSON and HILL (ed. 1942): *I. e., earth's*, because it is heavy and hence sluggish; *water's*, because it is wet, as with tears.

## 45

**T**He other two, flight ayre, and purging fire,  
 Are both with thee, where euer I abide,  
 The first my thought, the other my desire, 3  
 These present absent with swift motion slide.  
 For when these quicker Elements are gone  
 In tender Embassie of loue to thee, 6  
 My life being made of foure, with two alone,  
 Sinks downe to death, opprest with melancholie.  
 Vntill liues composition be recured, 9  
 By those swift messengers return'd from thee,  
 Who euen but now come back againe assured,  
 Of their faire health, recounting it to me. 12  
 This told, I ioy, but then no longer glad,  
 I send them back againe and straight grow fad.

4. *present absent*] Ben., Lint.,  
 Gild.<sup>1</sup>, Tuck., Har. *present, absent*,  
 Gild.<sup>2</sup>-Evans. *present, absent* Mas-  
 sey. Hyphened by the rest.

5. *For*] *Forth* Tuck. conj.

8. *opprest*] *press'd* Cap.

*melancholie*] *melanch'ly* Brk.

9. *liues*] Ben., Lint. *Live's* Gild.<sup>1</sup>,  
 Kit. *life's* The rest.

10. *swift*] *sweet* Oxf., Yale.

11, 12. *assured,...me.*] Ben., Har.  
*assured...me*, Tuck. \**assured...me*.  
 The rest.

12. *their*] *thy* Gild.<sup>2</sup>, Mal.+.

1. **slight**] SCHMIDT (1875): Insubstantial, light.—POOLER (ed. 1918): *Sc.* in texture, often used where we now say "light."—LEE (ed. 1907) explains the line: Air and fire, making up with "earth and water" . . . [44.11] the four elements, constitute all life and nature.

3.] TUCKER (ed. 1924): [*Thought*] answers to the 'air,' 'desire' to the 'fire,' as being ardent; cf. 'its fiery race' 51.11.—ADAMS compares *Venus*, line 149, "Loue is a spirit all compact of fire."

4. **present absent**] SCHMIDT (1875): Being at the same time at different places.—BROOKE (ed. 1936): Now here and immediately gone. [So NEILSON and HILL (ed. 1942).]

5. **quicker Elements**] LEE (ed. 1907) cites *Antony and Cleopatra*, V.ii.292 f., "I am fire and air; my other elements I give to baser life," a passage cited by STEEVENS (ed. 1780) as a parallel to 44.11.

7. **My . . . foure**] STEEVENS (ed. 1780) compares *Twelfth Night*, II.iii.9 f., "Does not our life consist of the four elements?"

8. **melancholie**] OULTON (ed. 1804, II, 199): Must be pronounced here as a trisyllable (*melanch'ly*).—WALKER (*Critical Examination*, 1860, I, 114) also suggests the pronunciation "*melanch'ly*," comparing *How a Man May Choose a Good Wife from a Bad*, 1602, sig. I 2, "Then thus resolu'd, I straight will drinke



to thee, A health thus deepe, to drowne thy melancholy." (The pronunciation occurs again in the same play [sig. B1], "Did I not tell you she was melancholy? For nothing else but that she sent for me.") CAPELL and BROOKE (see Textual Notes) have adopted the Oulton-Walker spelling.—R. E. N. DODGE (*Wisconsin Sh. Studies*, 1916, pp. 176 f.) objects: Whenever Shakespeare brings the word into his verse (which he does some forty times) he always gives it the modern accent, *mélanchóly*. This fact would seem to dispose not only of Capell's emendation but of the chance that the original rhyme is the result of heedlessness. *Posterity: ob-scúurity* [in *Venus*, lines 758, 760] might be an oversight . . . ; but *thee: melan-chóly* is too glaring to be accounted for in that way. The poet, as he wrote, must have been aware of it. And it does not seem attributable to blundering by the type-setter.—ALDEN (ed. 1916) on Walker: While there seems no escape from something of the kind here, we may well suspect the finished character of the text.

9. *recured*] SCHMIDT (1875): Restored to health or soundness. [So DOWDEN (ed. 1881).]—Compare *Venus*, line 465.—POOLER (ed. 1918) explains the line: Until by the recovery of air and fire the number of elements is made complete. [So HARRISON (ed. 1938).]

10-12.] BROOKE (ed. 1936): This, in prosaic language, can only mean, I think, that Shakespeare has just received a letter from the friend.

11-13.] TUCKER (ed. 1924), putting a comma after *me*, explains: 'Come' is a participle, i. e. 'who being but just returned . . . , this told, I joy.' [All other editors put a heavy stop after *me*.]

12. *their*] See Textual Notes and 26.12 n.

13, 14.] POOLER (ed. 1918): He rejoices at his friend's well-being, but grows sad as he remembers their separation, and his thought and desire return to his friend.

## 46

Mine eye and heart are at a mortall warre,  
 How to deuide the conquest of thy fight,  
 Mine eye, my heart their pictures fight would barre, 3  
 My heart, mine eye the freedome of that right,  
 My heart doth plead that thou in him doost lye,  
 (A clofet neuer pearst with cristall eyes) 6  
 But the defendant doth that plea deny,  
 And fayer in him their faire appearance lyes.  
 To fide this title is impannelled 9  
 A quest of thoughts, all tennants to the heart,  
 And by their verdict is determined  
 The cleere eyes moyitie, and the deare hearts part. 12  
 As thus, mine eyes due is their outward part,  
 And my hearts right, their inward loue of heart.

3, 8. *their*] *thy* Cap., Mal.+.  
 4. *freedome* Q  
 9. *side*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>,  
 Wynd., Neils.<sup>1</sup>, Wal., Tuck. *cide*  
 Dyce, Hal., Bull. *'cide* The rest.

13, 14. *their*] Ben.-Evans. *thy*  
 Cap., Mal.<sup>1</sup>, Glo., Dyce<sup>2</sup>, Dyce<sup>3</sup>,  
 Huds.<sup>2</sup>, Wh.<sup>2</sup>, Rol., Wynd., Herf.,  
 Beech., Neils., Bull., Wal., Brk., Kit.  
*thine* The rest.

CAMPBELL (*Sh.'s Legal Acquirements*, 1859, pp. 102 f.) calls this sonnet "intensely legal in its language," which he discusses at some length.—J. C. COLLINS (*Studies in Sh.*, 1904, pp. 228 f.) also comments on the elaborate legal phraseology. He notes that at least thirty-eight sonnets "teem with" it—2, 4, 6, 9, 13, 18, 26, 30, 87, 134, and so on. But see the introduction to 26.—D. P. BARTON (*Links*, 1929, pp. 13 f.): [46] presents in fanciful phraseology the proceedings in an Action for Partition. . . . The pleadings are sketched romantically, and the jury which is empanelled to try the case is composed of a quest of 'thoughts all tenants to the heart.' By their verdict the lady's [*sic*] 'outward' beauty is apportioned to the eye, and her 'inward love' is allotted to the heart. The imagery . . . [is no more juristic] than in the sonnets of Spenser, Barnabe Barnes, and Zephheria.—CLARKSON and WARREN (*Law of Property*, 1942, pp. 168–170): [46] describes, in the Petrarchian manner, a legal action between his heart and eye over the division of "thy sight." Obviously this figure is based upon an action for the partition (division) of land among co-owners. Lands held by co-owners could, of course, be divided by agreement; but Shakespeare's heart and eye could not agree, hence the resort to legal action. . . . From the use of the word "conquest," which indicates title by purchase, we may infer that the co-owners in Shakespeare's sonnet were not parceners but most likely joint tenants. . . . The amazing feature of this sonnet to us, however, is not [what Campbell (p. 102) calls] Shakespeare's "consider-



able knowledge of English forensic procedure" here displayed, for we submit that the imagery is intelligible to the well-read layman of today and was probably even more so to the layman of Shakespeare's day, but that imagery of such far-fetched extravagance could ever have been popular.

CONRAD (*Archiv*, 1879, LXI, 416 f.) says that Drayton's *Idea*, 1594, sonnet 33 (1931 ed., I, 115), "Whilst thus mine eyes doe surfet with delight"), is an imitation of 46 or at any rate has "a remarkable coincidence of thought" which makes it not improbable that Drayton belonged to Sh.'s circle of "private friends." But the idea is a commonplace. On the relationship of Drayton's sonnets to Sh.'s see II, 121-123.—DOWDEN (ed. 1881) points out resemblances between 46 and 47; Watson's *Tears of Fancy*, 1593, sonnets 19 and 20 (1904 ed., I, 144), "My Hart impos'd this penance on mine eies," "My Hart accus'd mine eies and was offended"; and Constable's *Diana*, 1594, VI.7 (1904 ed., II, 104), "My Heart, mine Eye accuseth of his death."—EWIG (*Anglia*, 1899, XXII, 352) remarks that *Lucrece*, lines 428-445, seems to be modeled on Petrarchan love poetry. He compares that passage with 46.—WOLFF (*Shakespeare*, 1907, I, 284): The idea [in 46] comes from Petrarch; from him it passes to the Frenchman Ronsard, from whose sonnet the Englishmen Watson, Constable, Drayton, and Barnes take possession of it. None, however, could bring out the contrast between heart and eye so sharply as Shakespeare.—LEE (ed. 1907) cites examples of "the war between the eye and the heart . . . a favourite topic among Renaissance sonneteers," as Petrarch, *Rime*, 75, and Barnes, *Parthenophil and Parthenophe*, 1593, sonnet 20.—SCOTT (*Sonnets élisabéthains*, 1929, p. 262) with the conceit compares Lyly's *Euphues and His England*, 1580 (1902 ed., II, 159): "What harme were it in loue, if the heart should yeelde his right to the eye."

BROOKE (ed. 1936): It is quite clear that Shakespeare has received an actual portrait of the friend, and is here offering thanks for it.

1. **mortall**] SCHMIDT (1875): Deadly, fatal.—See 64.4 n.

2. **conquest . . . sight**] POOLER (ed. 1918): Spoils of war, *viz.* the right to gaze on the picture. . . . But . . . Case suggests, that the eye and the heart together effected "the conquest of thy sight," and that they quarrelled over it afterwards as allies often do.

3, 8. **their, their**] See Textual Notes, 26.12 n., and the note on lines 13 f. Remarkably enough, PORTER (ed. 1912) accepts Malone's emendation here—while expressing doubt of its validity in lines 13 f.

4. **the . . . right**] SCHMIDT (1875, p. 1424): The right of that freedom.—POOLER (ed. 1918) explains the line: My heart would deprive my eye of the right of free access to the picture.

5.] BROOKE (ed. 1936): Rather Platonic. The heart pleads ownership of the portrait on the ground that it is the reproduction of that *idea* of the friend that is in Shakespeare's heart.—Compare the conceit in 24.

8.] POOLER (ed. 1918): Perhaps . . . the right of possessing thy fair appearance belongs to him as the mirror which originally received it.

9. **side**] MALONE (ed. 1780): To '*cide*, for to *decide*. [So E. J. WHITE (*Commentaries on the Law*, 1911, p. 509 n.)—SCHMIDT (1875): To take the party of, to join.—*N. E. D.* (1910), citing only this use of *side* (verb, 5): To assign to one of two sides or parties.—ALDEN (ed. 1916) doubts the validity of the *N. E. D.* defi-

nition: The only known transitive use of the verb (in pertinent meanings) is with the apparent signification "to take sides with," *Cor[iolanus]*., I, i, 197: "side factions." On the other hand, for the abbreviation '*cide*' ABBOTT [1870, pp. 339-342] is able to cite numerous parallels, such as '*cital*,' '*cause*,' '*bout*,' '*gree*,' etc.—WYNDHAM (ed. 1898) explains the line: To adjudge this title to one or the other side, viz. to the eye or to the heart which are at mortal war, the eye being the defendant in an action brought by the heart to recover its title to the 'picture's sight' or 'fair appearance' of the Friend.

10. *quest*] MALONE (ed. 1780): An *inquest* or *jury*.—C. K. DAVIS (*Law in Sh.*, 1884, p. 280): Inquisition or inquiry upon the oaths of an empanelled jury.

12. *moyitie*] MALONE (ed. 1780): *Moiety* in ancient language signifies any portion of a thing, though the whole may not be equally divided. [So *N. E. D.* (1907), citing this line. See the *Lucrece* dedication, lines 7-9, "this Pamphlet . . . is but a superfluous Moity."]

13, 14. *their, their*] MALONE (ed. 1780): In this Sonnet this mistake [for *thy*] has happened four times. [See the note on lines 3, 8. In his 1790 edition (see Textual Notes) MALONE changed his reading to *thine*.]



## 47

**B**Etwixt mine eye and heart a league is tooke,  
 And each doth good turnes now vnto the other,  
 When that mine eye is famisht for a looke, 3  
 Or heart in loue with sighes himselfe doth smother;  
 With my loues picture then my eye doth feast,  
 And to the painted banquet bids my heart: 6  
 An other time mine eye is my hearts guest,  
 And in his thoughts of loue doth share a part.  
 So either by thy picture or my loue, 9  
 Thy seife away, are present still with me,  
 For thou nor farther then my thoughts canst moue,  
 And I am still with them, and they with thee. 12  
 Or if they sleepe, thy picture in my sight  
 Awakes my heart, to hearts and eyes delight.

1. *tooke*] *strook* Cap.  
 2, 4. *other*,...*smother*;] Ben., Lint.,  
 Rid., Har. \**other*:...*smother*; Gild.-  
 Evans. \**other*:...*smother*, The rest.  
 7. *mine*] *my* Wal.  
 9. *thy picture or*] *the picture or*  
 Lint. *the Picture of* Gild.-Evans.  
 10. *seife*] *selfe* apparently Q (Rosen-

- bach: see II, 5), Ben. +.  
*are*] Ben.-Evans, But., Hadow,  
 Rid. *art* Cap. and the rest.  
 11. *nor*] Hadow. *no* Cap., Lowell  
 conj., Brk., Neils.<sup>2</sup> *not* The rest.  
*farther*] *further* Huds., Yale.  
 13. *thy*] *they* 1796 ed.

H. C. HART (in Munro, *Sh. Allusion-Book*, 1909, I, 386) notes a borrowing in Suckling's *Brennoralt. A Tragedy*, about 1640, V.ii (1910 ed., p. 257): "Will you Not send me neither your picture, when y'are gone? That, when my eye is famish'd for a look, It may have where to feed, And to the painted feast invite my heart." For other borrowings in the same play see the note on 9.9 f.

1. *tooke*] On this strong form of the participle see ABBOTT (1870, p. 244), FRANZ (1909, pp. 162-169), and 75.12. Compare *Venus*, line 571, "had she then gaue ouer."

2. *good turnes*] See 24.9 n.

3.] MALONE (ed. 1790) compares *The Comedy of Errors*, II.i.88, "Whilst I at home starve for a merry look."—DOWDEN (ed. 1881) compares 75.10.

5.] With the idiom *feast with* compare *feasting on* at 75.9, and see FRANZ (1909, pp. 380 f.).

8. *his*] I. e. the heart's. See 9.10 n.

9.] POOLER (ed. 1918): By eye or heart, i. e. by my imagination or by my loving thoughts.

10. *are*] PORTER (ed. 1912): The sound is prettier than the correct 'art' . . . and . . . I dare say Shakespeare preferred it. [She also finds in line 11 "a

charm of mere music about *nor* which 'not' disturbs." Three modern editors (see Textual Notes) agree with her about *are* (see also FRANZ [1909, pp. 150 f.]), but only one finds the charm in *nor*.]

10, 11.] LEE (*French Renaissance*, 1910, p. 270) apparently sees a reminiscence here of Jodelle's remark to his patron (1870 ed., II, 174), "Present, absent, ie pais l'ame à toy toute deuë."

11. *nor*] BROOKE (ed. 1936) prefers the reading *no*: The Quarto *nor* is perhaps a misreading of 'noe' in the MS. [The identical conjecture and explanation were made by LOWELL in 1863 (*Letters*, 1894, I, 330). Nearly all editors (see the note to line 10 and Textual Notes) have preferred *not*.]



## 48

**H**ow carefull was I when I tooke my way,  
 Each trifle vnder trueſt barres to thruſt,  
 That to my vſe it might vn-vſed ſtay 3  
 From hands of falſehood, in ſure wards of truſt?  
 But thou, to whom my iewels trifles are,  
 Moſt worthy comfort, now my greateſt griefe, 6  
 Thou beſt of deereſt, and mine onely care,  
 Art left the prey of euery vulgar theefe.  
 Thee haue I not lockt vp in any cheſt, 9  
 Saue where thou art not, though I feele thou art,  
 Within the gentle cloſure of my breſt,  
 From whence at pleaſure thou maiſt come and part, 12  
 And euen thence thou wilt be ſtolne I feare,  
 For truth prooues theeuiſh for a prize ſo deare.

8. *Art*] *Are* Mur., Gent., Evans,  
Coll.<sup>3</sup>

12. *at*] *with* 1796 ed.

13. *stolne*] *stolen* Mal., Var., Ald.,  
Knt., Bell, Rol., Tyler, Neils.<sup>1</sup>, Wal.,  
Har.

1.] BROOKE (ed. 1936): The poet has recently departed from London.

2. *trueſt*] SCHMIDT (1875): Most trustworthy.

2-5.] DOWDEN (ed. 1881): I locked up my trifles, much more my jewels; but my jewels are trifles compared with you. [See 37.9 n.]—TUCKER (ed. 1924): I took all care with possessions of *small* value, but not with the chief of all.

4. *hands of falſehood*] SCHMIDT (1874): I. e. thieves.

5. *to*] SCHMIDT (1875): In comparison of. [See ABBOTT (1870, p. 123).]

5-8.] CONRAD (*Archiv*, 1879, LXI, 419) sees here and in lines 13 f. Sh.'s "uncertainty of possession" and "anxiety," feelings "perfectly justified" by what is known about the dark woman. But what, we may ask, really *is* known about her?

6. *now . . . griefe*] POOLER (ed. 1918): Because absent.

7. *beſt of deereſt*] TYLER (ed. 1890) compares 110.14.

8. *vulgar*] See 38.4 n.

9. *cheſt*] The following lines disclose a play here on the meanings "coffer" and "breast." See 52.9 and 65.10 n.

11.] BOSWELL (ed. 1821) compares *Venus*, line 782, "the quiet closure of my breast." [SCHMIDT (1874) adds *Richard III*, III.iii.10, "the guilty closure of thy walls," which *N. E. D.* (1891) quotes for the obsolete meaning "bound, limit, circuit." Compare also *Wily Beguiled*, 1606, sig. D3, "Within the Closure of my wofull breast."]

12. **part**] SCHMIDT (1875): Go away. [He also comments (p. 1419) on the "syllepsis of the preposition," the line meaning, "Where thou mayst come and from whence thou mayst part."]

14. **truth**] SCHMIDT (1875): Honesty. [So POOLER (ed. 1918).] With the line CAPELL (in Malone, ed. 1780) compares *Venus*, line 724, "Rich prayes make true-men theeues."—DOWDEN (ed. 1881): Does not this [line] refer to the woman, who has sworn love . . . [152.2], and whose truth to Shakspeare . . . [41.13] now proves thievish? [So CONRAD (see above) has informed us.]



## 49

**A**gainst that time (if euer that time come)  
 When I shall see thee frowne on my defects,  
 When as thy loue hath cast his vtmost summe, 3  
 Could to that audite by aduif'd respects,  
 Against that time when thou shalt strangely passe,  
 And scarcely greete me with that funne thine eye, 6  
 When loue conuerted from the thing it was  
 Shall reasons finde of fetled grauitie.  
 Against that time do I inſconce me here. 9  
 Within the knowledge of mine owne defart,  
 And this my hand, against my ſelfe vpreare,  
 To guard the lawfull reasons on thy part, 12  
 To leaue poore me, thou haſt the ſtrength of lawes,  
 Since why to loue, I can alledge no cauſe.

1. *come*] *comes* Ew.  
 2, 4. *defects...respects*] *defect...re-*  
*spect* Bray.

10. *mine*] *my* Coll.<sup>3</sup>  
*desart*] Ben., Lint., Kit., Har.  
*desert* The rest.

DOWDEN (ed. 1881) compares the structure—three quatrains beginning with identical phrases—with that of 64. See also 73.1, 5, 9, and compare 15.1, 5 and 52.9 n.—LEE (ed. 1907) and ALDEN (ed. 1913) note that in theme 49 resembles 88; while TUCKER (ed. 1924) says it “should be compared . . . throughout” with 87. Readers may take their choice.

1. *Against*] SCHMIDT (1874): Denoting provision and care taken in expectation of an event. [See lines 5 and 9, 13.3, and 63.1.]

2. *defects*] POOLER (ed. 1918): Deficiencies, want of good qualities.—BRAY (eds. 1925, 1938) reads *defect* and (in line 4) *respect*, apparently because the phrase “advis’d respect” occurs in *King John*, IV.ii.214 (a parallel noted by DOWDEN [ed. 1881]), and the rime *respect: defect* in 149.9, 11.

3. *When as*] DYCE (Glossary, 1867): When.—See FRANZ (1909, p. 432).  
*cast . . . summe*] GOLLANCZ (ed. 1896): Closed the account.—POOLER (ed. 1918): Cast=reckoned; utmost=last.

4. *aduis’d respects*] PALGRAVE (ed. 1865): Considerations formed by reflection.—DOWDEN (ed. 1881): Deliberate, well-considered reasons.—WYNDHAM (ed. 1898): The metaphor of this Sonnet is drawn from the law. The Poet imagines an *audit* [see 4.12, 126.11] at which the love of his Friend for him shall discharge all its obligations.—POOLER (ed. 1918): A deliberate consideration of our respective circumstances.

5. *strangely*] SCHMIDT (1875): In a distant and reserved manner.—VERITY (ed. 1890): Not recognizing me.—See 89.8 and 110.6.

6. *that . . . eye*] TUCKER (ed. 1924) compares 33. [So BROOKE (ed. 1936). See 18.5 n.]

7. *conuerted*] SCHMIDT (1874): Changed.

8.] HAZLITT (ed. 1852) defines *settled grauitie*: Ceremonious coldness.—BEECHING (ed. 1904): [Shall find] reasons for changing to a grave and reserved deportment.—POOLER (ed. 1918) on *reasons*: *Sc.* for so converting.—TUCKER (ed. 1924) paraphrases, Shall find arguments of serious weight for leaving me.

9. *do . . . me*] MALONE (ed. 1780): I fortify myself. A *sconce* was a species of fortification.—SCHMIDT (1874) and VERITY (ed. 1890) gloss *insconce* as "shelter."—POOLER (ed. 1918): Malone's explanation may gain support from lxiii.9.

10. *desart*] Observe that two modern editors keep this spelling for the rime. See 17.2 n.—POOLER (ed. 1918) glosses: Absence of merit.—ADAMS: Does not the passage rather mean "the knowledge of my worth, how small it is"? [So TUCKER (ed. 1924).]

11. *hand . . . vpreare*] BEECHING (ed. 1904): As a witness in a court of law.

11-14.] POOLER (ed. 1918): I take your part against myself by admitting that you have a legal right to disown me, since I can show no cause why you should love me.

14.] SERVAES (*Shakespeare*, 1906, p. 67): Has self-torturing love ever conceived words more horrible?



## 50

**H**OW heauie doe I iourney on the way,  
 When what I feeke (my wearie trauels end)  
 Doth teach that ease and that repose to fay 3  
 Thus farre the miles are measurde from thy friend.  
 The beaſt that beares me, tired with my woe,  
 Plods dully on, to beare that waight in me, 6  
 As if by ſome inſtinct the wretch did know  
 His rider lou'd not ſpeed being made from thee:  
 The bloody ſpurre cannot prouoke him on, 9  
 That ſome-times anger thruſts into his hide,  
 Which heauily he anſwers with a grone,  
 More ſharpe to me then ſpurring to his ſide, 12  
 For that ſame grone doth put this in my mind,  
 My greefe lies onward and my ioy behind.

2. *When what*] *When, That*, Gild.<sup>1</sup>  
*When That* Gild.<sup>2</sup>-Evans.  
*trauels*] Ben., Lint., Gild.<sup>1</sup>,  
 Sew.<sup>1</sup> *travels'* Bell, Huds.<sup>1</sup> *travel's*  
 The rest.

4. Quoted by Mal.<sup>1</sup>, Ald.+ (ex-

cept Coll.<sup>3</sup>, Huds.<sup>2</sup>, Har.). Italicized  
 by Mal.<sup>2</sup>, Var., Coll.<sup>3</sup>, Huds.<sup>2</sup> Itali-  
 cized and quoted by Sharp.

6. *duly*] Lint., Rid. *dully* The  
 rest.

14. Italicized by Sharp.

CONRAD (*Archiv*, 1879, LXI, 418, 420) remarks that 27, 28, 43-45, 48, 50, 51, 61, 113, 114 have the same situation—separation, absence. Can they, as others have suggested, have been written in Italy? [The answer is, "No." Compare the introduction to 44 and II, 267.]—MASSEY (ed. 1888, p. 78) compares 50 and 51 with sonnets 49 and 84 in *Astrophel and Stella*, 1591, "spoken by Sidney in absence and on horseback." They begin (1922 ed., II, 262, 276), "I on my horse, and Love on me doth trie," "High way since you my chiefe *Pernassus* be."

1. *heauie*] SCHMIDT (1874): Sad, sorrowful. [The adjective is, of course, here used as an adverb.]

3.] TUCKER (ed. 1924) explains *ease*="accommodation, and so practically 'inn,'" *repose*="bed, couch." The first of these seems to be a possible meaning; the only example of *repose* (compare 27.2) with such a meaning given in *N. E. D.* (1906) is dated 1701.

4.] POOLER (ed. 1918) compares 28.8.

6. *duly*] MALONE's emendation (ed. 1780) to *dully*, supported by the context and by 51.2, 11, is followed by all the editors except RIDLEY (ed. 1934), who says that *dully* is probably right, though *duly* "will stand, and is consistent with ll. 7 and 8."

to . . . me] POOLER (ed. 1918): Explanatory of "dully," and meaning, "at bearing" or "because he bears, that weight," viz. my woe, l. 5. [Compare *heauie*, line 1.]

7. *instinct*] See 4.12 n.

## 51

**T**Hus can my loue excuse the slow offence,  
 Of my dull bearer, when from thee I speed,  
 From where thou art, why should I haſt me thence, 3  
 Till I returne of poſting is noe need.  
 O what excuse will my poore beaſt then find,  
 When ſwift extremity can ſeeme but ſlow, 6  
 Then ſhould I ſpurre though mounted on the wind,  
 In winged ſpeed no motion ſhall I know,  
 Then can no horſe with my deſire keepe pace, 9  
 Therefore deſire (of perfects loue being made)  
 Shall naigh noe dull fleſh in his fiery race,  
 But loue, for loue, thus ſhall excuse my iade, 12  
 Since from thee going, he went wilfull ſlow,  
 Towards thee ile run, and giue him leaue to goe.

3, 4. Quoted by Tuck.

3. *From*] *Form* Gent., Evans.

*thou*] *tho* Lint.

*thence*,] *thence?* Gild.+ (except Har.).

4. *returne*] *return*, Gild.+ (except Coll., Hal., Har.).

6. *slow*,] *slow?* Gild.+ (except Har.). *slow*; Cap.

7. *wind*,] Ben., Lint., Sew.<sup>1</sup>, Dyce, Sta., Cam., Huds.<sup>2</sup>, Dow., Oxf., But., Bull., Pool., Yale, Rid., Brk., Kit., Har., Neils.<sup>2</sup> *wind?* Var. *wind*; The rest.

8. *shall I*] *I shall* Mur.

10. *perfects*] Ben., Lint. *perfect* Gild.-Evans, Mal., Var., Ald., Knt.<sup>1</sup>, Coll., Bell, Huds.<sup>1</sup>, Wh.<sup>1</sup>, Hal., Tyler. *perfect'* st The rest.

11. *naigh...flesh*] Ben., Lint., Gild.<sup>1</sup>,

Sew.-Evans. *need...Flesh* Gild.<sup>2</sup>, Kinnear conj. (*Cruces*, 1883, p. 498), But., Wal. *neigh to...flesh*, Mal. conj. *neigh,...flesh* Dow., Kelmscott, Wynd., Bull., Har. *neigh,...flesh*, Tyler. *neigh—no...flesh* Tuck. \**neigh* (*no...flesh*) The rest. *wait...flesh* Bulloch conj. (*Studies*, 1878, p. 281). *weigh...flesh* G. C. M. Smith conj., Bray.

*race*,] Ben.-Evans, But., Rid., Har. *race*—Tuck. *race*; The rest.

12. *But loue, for loue*,] *But Love for Love*, Gild.<sup>1</sup>, Sew.<sup>1</sup> *But Love for Love* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. *But, love for love*, Tuck.

13, 14. Quoted by Dow., Oxf., Yale, Tuck.

13. *wilfull slow*] Ben.-Evans, Mal.<sup>1</sup>, Ald., Knt., Tyler, Kit., Har. Hyphenated by the rest.

1. *slow offence*] SCHMIDT (1875): Offence of slowness.

2. *dull bearer*] See 50.6 n.

4. *posting*] SCHMIDT (1875): Going with speed.—The poet says, "There is no need of my riding rapidly until I am making a return journey."

6. *swift extremity*] HAZLITT (ed. 1852): The extremest speed.—SCHMIDT (1874): Extreme swiftness. [See 36.6 n.]

7. *mounted . . . wind*] MALONE (eds. 1780, 1790) compares 2 *Henry IV*,



Induction, line 4, "Making the wind my posthorse," *Cymbeline*, III.iv.38, and *Macbeth*, I.vii.21-23.

8.] TYLER (ed. 1890) cites BERNARD SHAW's opinion: The word "motion" is used in the sense of "progression," implying that, even with "winged speed," the poet, in his extreme eagerness, will seem to make no advance towards his friend.—WYNDHAM (ed. 1898): Hyperbolical. 'I shall perceive no progression in winged speed' is an extravagant development of the conditional, 'I should spur . . . ' [etc.].—BEECHING (ed. 1904): Even could I fly I should scarcely seem to move.

10. perfects] ALDEN (ed. 1916) prefers *perfect* (see Textual Notes) "on grounds of euphony and because Sh. four times uses . . . 'perfect love.'" He refers to *1 Henry VI*, V.v.50, *Richard III*, II.i.16, III.vii.90, and *The Taming of the Shrew*, IV.iii.12.

11. naigh . . . flesh] See in Textual Notes the efforts made by editors to clear up this puzzling line, and with *dull flesh* compare 44.1.—MALONE (ed. 1780) explains his emendation: Desire, in the ardour of impatience, shall call to the sluggish animal (the horse) to proceed with swifter motion.—STEEVENS (the same): The sense [of Q] may be this: "Therefore desire, being *no dull* piece of horse-*flesh*, but composed of the most perfect love, shall neigh as he proceeds in his hot career." . . . Our author's passion was impetuous, though his horse was slow!—LOWELL, 1863 (*Letters*, 1894, I, 330): 'Tis scarce probable that Shakespeare . . . should have thought a neigh much less animal than a grunt. In . . . [Q] there are no brackets, and I fancy the *neigh* is a blunder for some active verb governing "dull flesh"—but *what* one, I despair of.—DOWDEN (ed. 1881) explains his reading, *neigh, no . . . flesh*: Desire, which is all love, shall neigh, there being no dull flesh to cumber him as he rushes forward in his fiery race. [The reading generally given, *neigh (no . . . flesh)*, he explains as meaning, "Desire shall neigh, being no dull flesh."]—GOLLANCZ (ed. 1896) thinks Q correct, explaining *naigh* as "neigh after," "neigh to," an idea first broached by MASSEY (ed. 1866, p. 178).—STOPES (ed. 1904): Desire is fleetier than any horse; it is of no dull flesh, but of fire.—LEE (ed. 1907): Desire, which is all spirit and no dull flesh, shall neigh in the excitement of its impassioned flight (which altogether outdistances the pace of the horse).—G. C. M. SMITH (*M. L. R.*, 1914, IX, 372 f.) reads *weigh* for *naigh*: Desire . . . refuses to keep the slow pace of the horse. It will be no burden to his back. But as the horse, seemingly out of sympathy with the poet, wilfully went slow on the outward journey, he shall not now be spurred to a speed beyond his powers. Love or desire will fly ahead, and leave the beast to walk. [BRAY (eds. 1925, 1938) adopts this reading but takes *weigh* "in the common Shakespearean meaning of care for, trouble about."]—POOLER (ed. 1918): Shall neigh in exultation as it runs with the speed of fire, for it is fire not flesh, *i. e.* not earth and water, see xliv., xlv. Such allusions to the four elements are common before and after the time of the Sonnets.—REED (ed. 1923): (Desire), no dull, plodding beast, shall neigh like a spirited horse as it rushes on its fiery race to you.—TUCKER (ed. 1924) explains his newly punctuated text: [Shall neigh] with impatience to gallop . . . there being no encumbering flesh in his fiery breed (to retard him). [It may be of interest to note that he translates lines 10-14 thus into Latin: "Desiderium ergo meum, ex absolutissimo amore compositum, hinniet

(quidem)—nulla pigra carne in ignea eius subole exsistente—sed, benevolentiam reddens benevolentiae, hoc modo caballum meum excusabit: 'Quoniam ab illo decedens pervicaci lentitudine ingrediebaris, ad illum (revertens) ego curram, te sinam ambulare.' "]—ADAMS approves BULLOCH's conjecture *wait* (*waight*), "wait for," explaining: When I am going to my friend, no horse could possibly keep pace with my desire; therefore desire, of the perfect'st love (=fire) being made, shall wait for no dull flesh (= "no horse" of line 9 or "dull bearer" of line 2) in its fiery race.

12. *loue, for loue*] TYLER (ed. 1890): (1) The words "for love" may be taken as meaning "from love to the poor beast," the speed required by the poet's love for his friend being far beyond the powers of such a creature. (2) "For love" may mean "for the sake of the love awaiting me on my return." (3) Dr. Furnivall has made the suggestion that the "love" first spoken of is Love personified. We shall thus have "Love, on account of my affection," &c. (4) According to Mr. [Bernard] Shaw, "for love" means "on account of the love shown by the horse." This love will have been shown in the "plodding dully on" of l. 6.—BEECHING (ed. 1904): The horse's slowness was a sign of love for the friend.—TUCKER (ed. 1924): An adverbial expression, like 'tit for tat,' 'blow for blow'. . . . One good turn deserves another, and the jade showed its sympathy by going 'wilful slow' when leaving the beloved. [This explanation makes *desire* the subject of *Shall naigh* and also of *shall excuse*.]—See the note on lines 12-14.

*iade*] SCHMIDT (1874): A term of contempt or pity for a worthless, or wicked, or maltreated horse. [So in general ONIONS (1911).]—ALDEN (ed. 1916) cites *N. E. D.* (1900): Sometimes used without depreciatory sense, playfully, or in generalized sense:=Horse. [But at 50.7 the horse is called *the wretch*.]

12-14.] POOLER (ed. 1918): For the love shown by my horse in going slowly away from you [see the notes on line 10], I shall in my love of you forgive him for returning slowly, but I shall hasten on before him.

13, 14.] DOWDEN (ed. 1881) places these lines, "spoken, as I take it, by Love," in quotation marks; but compare the note on 14.11, 12, 14.

14. *goe*] SCHMIDT (1874) defines as "make haste," but the meaning, as DOWDEN (ed. 1881) and ROLFE (ed. 1883) say, is exactly the opposite—walk, not run. See 130.11 n.



## 52

SO am I as the rich whose bleffed key,  
 Can bring him to his sweet vp-locked treafure,  
 The which he will not eu'ry hower furuay, 3  
 For blunting the fine point of feldome pleafure.  
 Therefore are feasts fo follemne and fo rare,  
 Since fildom comming in the long yeare fet, 6  
 Like ftones of worth they thinly placed are,  
 Or captaine Iewells in the carconet.  
 So is the time that keepes you as my cheft, 9  
 Or as the ward-robe which the robe doth hide,  
 To make fome fpeciall instant fpeciall bleft,  
 By new vnfoulding his imprifon'd pride. 12  
 Bleffed are you whose worthineffe giues skope,  
 Being had to tryumph, being lackt to hope.

3. *eu'ry*] Ben., Huds.<sup>1</sup>, Kit., Har.,  
 Neils.<sup>2</sup> *every* The rest.

4. *fine*] *fair* Ew.

*seldome pleafure*] Hyphenated by  
 Ktly.

8. *captaine Iewells*] Hyphenated by  
 Ktly.

11. *speciall blest*] Hyphenated by  
 Mal., Var., Ald., Knt., Coll., Huds.,  
 Dyce, Sta., Del., Wh.<sup>1</sup>, Hal., Ktly.,  
 Tuck.

14. *had...lackt*] *had...lack'd*, Cap.,  
 Mal.+ (except Rid., Har.).

1. *key*] SCHMIDT (1874) notes that the word is pronounced *kay*.

1-4.] Suckling in *Brennoralt. A Tragedy*, about 1640, III.iv (1910 ed., p. 246) adopts these lines as well as 1.9 and 12.10: "So misers look upon their gold, which, while They joy to see, they fear to lose; the pleasure O' the sight scarce equalling the jealousy Of being dispossess'd by others. . . . Shall this fresh ornament of the world, this precious Loveliness pass, with other common things, Amongst the wastes of time?" See also the note to 9.9 f.

4. *For blunting*] MALONE (ed. 1780): *For fear of blunting*. [So FRANZ (1909, p. 369).]—SCHMIDT (1874, s. v. *for*): I. e. because it would blunt, = that it may not blunt.—With the line MALONE (ed. 1780) compares Horace, "*voluptates commendat rarior usus*," and ALDEN (ed. 1916) trustingly repeats him. No such line occurs in Horace, but A. S. PEASE has kindly located it for me in Juvenal, XI.208.

*seldome*] For other adverbs used as adjectives see *under* at 7.2 and ABBOTT (1870, p. 31).

5.] MALONE (eds. 1780, 1790) cites parallels from 1 *Henry IV*, I.ii.228-230, III.ii.57-59.—VERITY (ed. 1890) compares Florio's Montaigne, 1603, I.42 (Tudor Translations, 1892, I, 305): "Feasts, banquets, revels . . . rejoyce them that but seldome see them, and that have much desired to see them: the taste

of which becommeth cloyesome and unpleasing to those that daily see." [LEE (ed. 1907) repeats without acknowledgment.]

8. **captaine**] MALONE (ed. 1780): Of superior worth.—DYCE (Glossary, 1867): Chief. [So *N. E. D.* (1888), citing this line.]

**carconet**] MALONE (ed. 1780): An ornament worn round the neck.—DYCE (Glossary, 1867): A necklace.—SCHMIDT (1874): Collar of jewels.—PERCY MACQUOID (*Sh.'s England*, 1917, II, 116 f.): Carcanets were hanging collars of linked ornamental design set with important jewels surrounded by smaller stones, from which often hung little pendants. . . . As they were of considerable value, their use was confined to Royalty and ladies of the Court.

9. **So is the**] The parallel repetition of line 1 (*So am I*) has reminded many commentators of the more exact repetition in 49.1, 5, 9, 64.1, 5, 9, and 73.1, 5, 9. See also 57.7 n.

**chest**] See 48.9 n. and 65.10 n.

9-11.] STEEVENS (ed. 1780) compares 1 *Henry IV*, III.ii.55-57, "Thus did I keep my person fresh and new, My presence, like a robe pontifical, Ne'er seen but wond'ered at."

12. **his imprison'd pride**] TYLER (ed. 1890): The splendid garment, the pride of the wardrobe.—For *his* see 9.10 n.

13, 14.] VERITY (ed. 1890): Blessed are you who make it possible . . . that, when you are present I should triumph: when you are absent, I should look forward to seeing you.—LEE (ed. 1907): Blessed are you whose excellence is such that your presence brings me triumph, your absence fills me with the hope of a meeting.—POOLER (ed. 1918): [Blessed are you] whose goodness is so great that I can take delight in your presence, and in your absence hope for your return.

14.] On the scansion of *Being, being* ALDEN (ed. 1916) remarks: Participles . . . with the stem ending in a vowel, were (and are) treated as either monosyllabic or dissyllabic at will.



## 53

**W**Hat is your substance, whereof are you made,  
 That millions of strange shaddowes on you tend?  
 Since euery one, hath euery one, one shade, 3  
 And you but one, can euery shaddow lend:  
 Describe *Adonis* and the counterfet,  
 Is poorely immitated after you, 6  
 On *Hellens* cheek all art of beautie set,  
 And you in *Grecian* tires are painted new:  
 Speake of the spring, and foyzon of the yeare, 9  
 The one doth shaddow of your beautie show,  
 The other as your bountie doth appeare,  
 And you in euery blessed shape we know. 12  
 In all externall grace you haue some part,  
 But you like none, none you for constant heart.

3. *euery one, hath euery one,*] Ben.-  
 Evans, But. *every one hath every*  
*one* Cap. *everyone hath, every one,*  
 Tuck. *every one hath, every one,* The  
 rest.

*one shade*] *one's shade* Ald.,  
 Knt., Ktly.  
 7. *of*] or But.  
 8. *tires*] *tire* Pool. conj.

LEE (ed. 1907): The common notion [see 99] that every beautiful aspect of nature reflects or borrows attributes of the beloved one's form . . . is here subtilised into the complementary fancy that the beloved one's form has in attendance and at command the forms or essences of all nature's manifestations. [He adds that in 113.5 f. "Petrarch's less subtle treatment of the topic is followed."]—J. J. CHAPMAN (*Glance toward Sh.*, 1922, p. 103): [53] is a queer sonnet, it is cruelly artificial; but the idea it contains is as profound as Plato.

1. **substance**] POOLER (ed. 1918): Perhaps implying that it is divine, you are the *idea* of which your shadows are *εἰδωλα*, Platonism is often introduced by poets into strange surroundings, as if in revenge. [For other references to Platonism see the introduction to 31, 37.10 n., and the General Index.]

2. **strange**] WALKER (*Critical Examination*, 1860, II, 288): I. e., foreign to you, not your own. [So SCHMIDT (1875).]

**shaddowes**] SCHMIDT (1875): Images.—BEECHING (ed. 1904): The *shadows* are those referred to in the verses following, Adonis, Helen, spring, and autumn. —See also II, 184.

**tend**] SCHMIDT (1875): With *on*, = to wait on [as in 57.1].

2-4.] POOLER (ed. 1918): Based on a pun: shadow (shade l. 3) is (1) the silhouette formed by a body that intercepts the sun's rays; (2) a picture, reflection, or symbol. "Tend" means attend, follow as a servant, and is strictly appropriate to "shadow" only in the first sense, though shadows is here used in

the second. . . . All men have one shadow each, in the first sense; you being only one can yet cast many shadows, in the second sense; for everything good and beautiful is either a representation of you or a symbol of your merits.

4.] DOWDEN (ed. 1881): You, although but one person, can give off all manner of shadowy images.

5. Adonis] ROOT (*Classical Mythology in Sh.*, 1903, p. 127) calls this reference "the only trace of Ovidian myth" in the sonnets, which, indeed, contain only ten mythological allusions in all, none "of much significance." See, however, the note to 1.5-8.

counterfet] TYLER (ed. 1890): Description. [So POOLER (ed. 1918).]—FAIRCHILD (*Sh. and the Arts*, 1937, p. 117): Word-picture.—Compare 16.8 n. and Puttenham, *The Art of English Poesy*, 1589 (ed. Willcock and Walker, 1936, p. 238): "And these be things that a poet or maker is woont to describe sometimes as true or naturall, and sometimes to faine as artificiall and not true. *viz.* The visage, speach and countenance of any person absent or dead: and this kinde of representation is called the Counterfait countenance."

8. tires] SCHMIDT (1875): Head-dress. [So ONIONS (1911).]—POOLER (ed. 1918): Perhaps a misprint for "tire" = "attire". . . . The word seems here used for robes. [*N. E. D.* (1912) cites this line for the meaning "attire."]

9, 11.] MALONE (ed. 1780): The *foizon* or plentiful season, that is, the autumn, is the emblem of your bounty.

14.] Many commentators have been struck by the inapplicability of this tribute to the personage addressed in 35, 40-42, and others. See also the introduction to 70.



## 54

OH how much more doth beautie beautious seeme,  
 By that fweet ornament which truth doth giue,  
 The Rose lookes faire, but fairer we it deeme 3  
 For that fweet odor, which doth in it liue:  
 The Canker bloomes haue full as deepe a die,  
 As the perfumed tincture of the Roses, 6  
 Hang on such thornes, and play as wantonly,  
 When fommers breath their masked buds disclofes:  
 But for their virtue only is their fhow, 9  
 They liue vnwoo'd, and vnrespected fade,  
 Die to themfelues. Sweet Roses doe not fo,  
 Of their fweet deathes, are fweetest odors made: 12  
 And fo of you, beautious and louely youth,  
 When that shall vade, by verfe diftils your truth.

2. *giue*,] Ben., Lint., Gild.<sup>1</sup>, Har.  
*give?* Sew.<sup>1</sup>, Cap. *give!* The rest.

6. *tincture*] *cincture* Godwin conj.  
 (p. 115 n.).

9. *virtue...is*] *vertue...in* Ben. *Ver-*  
*tue's...in* Gild.-Evans.

10. *vnwoo'd*] *unmoov'd* Ben., Gild.-  
 Evans.

*vnrespected fade*,] Ben., Lint.,  
 Gild.<sup>2</sup>-Evans, Glo., Wh.<sup>2</sup>, Rol., Wynd.,  
 But., Herf., Beech., Neils., Wal., Kit.,  
 Har. *unrespected-fade* Tuck. *unre-*

*spected fade*; The rest.

14. *that shall*] *thou shalt* But. conj.  
*vade*] *fade* Gild.-Evans, Mal.,  
 Var., Ald., Knt., Coll., Bell, Huds.<sup>1</sup>,  
 Sta., Glo., Wh., Hal., But., Herf.,  
 Beech., Neils.

*by*] *my* Cap., Mal., Var., Coll.<sup>1</sup>,  
 Coll.<sup>2</sup>, Bell, Huds., Glo., Wh., Hal.,  
 Rol., Oxf., Wynd., But., Herf.,  
 Beech., Bull., Wal., Yale, Brk., Har.,  
 Neils.<sup>2</sup>

A Latin translation of 54 is given in HENRY LATHAM's *Sertum Shaksperianum*, etc., 1864, p. 71.—HENRY BROWN (*Sonnets of Sh.*, 1870, p. 177) thinks 54 is imitated by Henry Peacham, *Minerva Britannia*, 1612, sig. P2:

The *Roses* sweete, that in the Garden grow,  
 If that not often drest where they abide,  
 Become as wild as those, we see doe blow  
 In every feild, and hedge-row as we ride:  
 And though for beautie, once they did excell,  
 They now haue lost, both cullor and the smell.

2. *truth*] SCHMIDT (1875): Faithfulness, fidelity. [ALDEN (ed. 1916) lists other uses in 14.11, 14, 37.4, 48.14 (see the note), 60.11 (as doubtful), 62.6, 96.8, 101.2, 3, 6, 110.5, 137.12, 138.1.]

5, 6.] MALONE (ed. 1780): The *canker* is the *canker-rose* or *dog-rose*. [He compares *Much Ado*, I.iii.28 f., "I had rather be a canker in a hedge than a

rose in his grace."—MAIN (*Treasury*, 1880, p. 288): Dog or hedge-roses, which, beautiful as they are, yet lack the rich perfume of the damask roses, and cannot therefore like these be used for the purpose of distilling.—ELLACOMBE (*Plant-Lore*, 1884, p. 250): The Canker Rose is the wild Dog Rose, and the name is sometimes applied to the common Red Poppy.—WYNDHAM (ed. 1898): The Poet here, as . . . [at 35.4, 70.7, 95.2, 99.13], meant a blossom eaten by canker.—R. F. TOWNDROW (*Athenaeum*, July 23, 1904, pp. 123 f.) insists that Sh. meant, not "the *flower* of the rose, but the beautiful crimson and green gall, or bedeguar, . . . known as 'Robin's pincushion.'" In the same (August 6, p. 188) he gives further details. GEORGE BIRDWOOD (the same, July 30, p. 156; see also August 13, pp. 219 f.) objects, insisting that "canker" and "canker-rose" are "to this day synonyms for the 'dog-rose.'"—LEE (ed. 1907) explains as "the wild dog-rose." So POOLER (ed. 1918) and most other editors.—For a seventeenth-century manuscript version of these lines see the notes to 1.5-14.

6. **tincture**] SCHMIDT (1875): Dye, colour.

7. **wantonly**] SCHMIDT (1875): Playfully.

8. **masked buds discloses**] MALONE (ed. 1780) compares *Hamlet*, I.iii.36-40, "The chariest maid is prodigal enough If she unmask her beauty to the moon. Virtue itself scapes not calumnious strokes. The canker galls the infants of the spring Too oft before their buttons be disclos'd."—BEECHING (ed. 1904): In this [*Hamlet*] passage the word "unmask" is found, and also "canker," though in a different sense. It is not impossible that the two passages may have been written about the same time, and that the one is something of an echo of the other.—SCHMIDT (1874) defines *discloses*: Opens.

9. **for**] MALONE (ed. 1780): Because. [See 40.6, 106.11, and ABBOTT (1870, pp. 101 f.).]—POOLER (ed. 1918) paraphrases the line: But since their only merit is their beauty.

9-11.] WALSH (ed. 1908, p. 214) compares Ovid, *Ars Amatoria*, III.79 f., "carpite florem, Qui, nisi carptus erit, turpiter ipse cadet."

10. **vnrespected**] POOLER (ed. 1918): Unlook'd on (vii.14), hence, neglected. [See 43.2 n.]—TUCKER (ed. 1924) reads *unrespected-fade*, explaining *fade* as an adjective.—ROBERTSON (*Problems*, 1926, p. 161 n.): Tucker proposes to cure the asyndeton of lines 10-11 by reading "unrespected-fade" as a compound adjective, as if such an abortion were not much worse than an asyndeton.

11. **Die to themselues**] LEE (ed. 1907) compares 94.10.—POOLER (ed. 1918): [Die] without profit to others.

11, 12.] See the note to 5.13 f.—Compare Suckling, *Brennoralt. A Tragedy*, about 1640, V.iii (1910 ed., p. 263), "It keeps a sweetness yet, As stils from roses when the flowers are gone," and see the note to 9.9 f.

12. **sweet deathes**] POOLER (ed. 1918) inquires "whether this means 'dead sweets' as 'swift extremity' [51.6] means 'extreme speed'; or whether 'deathes' may be used lightly for the ghosts of the flowers; . . . or for their corpses, 'death' being commonly used for death's head, and skeleton."

13. **beautious and louely**] BEECHING (ed. 1904): **Lovely**, being distinguished from "beauteous," shows that the word had not quite lost its meaning of "attractive."—TUCKER (ed. 1924): Not a tautology. **LOVELY**=lovable (Lat. *amabilis*) . . . [as in 5.2, 18.2, 79.5]. The two epithets answer to the two qualities of ll. 1-2.



14. **that]** DOWDEN (ed. 1881): Beauty, the general subject of the sonnet; or youth, taken from "sweet and lovely youth."

**vade]** LEE (ed. 1907): An original form of "fade."—CARLETON BROWN (*Venus . . . Lucrece*, 1913, p. 181): The forms *fade* [see Textual Notes] and *vade* are distinct, not only in spelling but in origin. The latter (<Lat. *vadere*) means, "to depart," "to disappear," and is therefore a stronger word than *fade*, "to lose color." *Vade* occurs fairly frequently in the sixteenth century in both prose and verse. Spenser recognized the distinction between the two words by rhyming them together in the *Ruins of Rome* (vv. 279-280).—*N. E. D.* (1916): Decay or perish. [It says that the word is apparently "to some extent associated with L. *vādĕre* to go."]

**by verse]** DYCE (ed. 1832): Altered unnecessarily by Malone to "*my*."—KNIGHT (ed. 1841): [Malone's] change is certainly not wanted.—ALDEN (ed. 1916): [*By*] may possibly be justified on the ground that "distil" is found as an intransitive verb; it does not, however, seem to be found with the meaning of "is distilled," which is required here, but only with that of "trickle, issue forth in drops."—POOLER (ed. 1918), who follows Q: Malone may be right in changing *by* to *my*.—See Textual Notes.

## 55

Not marble, nor the gilded monument,  
 Of Princes shall out-live this powrefull rime,  
 But you shall shine more bright in these contents 3  
 Then vnswept stone, besmeer'd with fluttish time.  
 When wastefull warre shall *Statues* ouer-turne,  
 And broiles roote out the worke of masonry, 6  
 Nor *Mars* his sword, nor warres quick fire shall burne:  
 The liuing record of your memory.  
 Gainst death, and all obliuious emnity 9  
 Shall you pace forth, your praise shall stil finde roome,  
 Euen in the eyes of all posterity  
 That weare this world out to the ending doome. 12  
 So til the iudgement that your selfe arise,  
 You live in this, and dwell in louers eies.

1. *nor*] *not* Ald., Knt., Sta., Har.  
*monument*] Ben.-Evans, Tyler,  
 Har. *monuments* The rest.

2. *powrefull*] Lint., Kit., Neils.<sup>2</sup>  
*powerful* The rest.

4. *vnswept*] *in swept* Stengel conj.  
 (*E. S.*, 1881, IV, 11). *on wept* Pool.  
 conj.

5. *Statues*] *Statutes* Gild.<sup>1</sup>

7. *Mars his*] *Mars's* Gild.<sup>2</sup>, Sew.<sup>2</sup>-  
 Evans, Housman (*Collection*, 1835, p.  
 27). *Marsis* Mal.<sup>1</sup>

*burne:*] *burn* Gild. +.

9. *all obliuious*] Hyphened by  
 Mal. + (except Tyler, Wal., Rid.).  
*emnity*] *Enmity* Gild.<sup>2</sup> +.

11. *of*] *the* Wh.<sup>2</sup>

12. *weare*] *were* Ben.

MALONE (ed. 1780) was the first to point out in lines 1 f. and 5-7 the apparent borrowings from Horace and Ovid which are noted below.—KNIGHT (ed. 1841, p. 118) quoted the Meres passage (see below), remarking, "What Ovid and Horace said is imitated in" 55. He adduced examples of such boasting from Spenser, Daniel, and Drayton, claiming that Sh. perhaps modeled his own sonnet on Spenser, *Amoretti*, 1595, sonnet 69 (1908 ed., p. 730), "The famous warriors of the anticke world."—TYLER (*Athenaeum*, September 11, 1880, pp. 337 f.; see also his 1890 edition) called attention to the following passage in Meres's *Palladis Tamia*, 1598, sigs. 2O2-2O2<sup>v</sup>:

As Ouid [*Metamorphoses*, XV.871 f.] saith of his worke;

*Iamque opus exegi, quod nec Iouis ira, nec ignis,*  
*Nec poterit ferrum, nec edax abolere vetustas.*

And as Horace [*Odes*, III.xxx.1-5] saith of his; *Exegi monumentū aere perennius; Regalique situ pyramidū altius; Quod non imber edax; Non Aquilo impotens possit diruere; aut innumerabilis annorum series & fuga temporum:* so say I seuerally of sir Philip Sidneys, Spencers Daniels, Draytons, Shakespeares, and Warners workes;



*Non Iouis ira: imbres: Mars: ferrum: flamma, senectus,*

*Hoc opus vnda: lues: turbo: venena ruent.*

*Et quanquam ad plucherrimum [sic] hoc opus euertendum tres illi Dij conspirabūt, Cronus, Vulcanus, & pater ipse gentis;*

*Non tamen annorum series, non flamma, nec ensis,*

*Æternum potuit hoc abolere Decus.*

TYLER decided: Shakspeare's quotation or allusion [in 55] was not derived directly from Horace, but from this passage in Meres. . . . There are some things in the sonnet which find their analogies not in the passage from Horace, but in Ovid and in the Latin appendix tacked on by Meres. Thus it is Ovid, and not Horace, who speaks of the destructive agencies of fire and sword. . . . It seems to me that the source of . . . [line 7] is to be found in Meres's "Non . . . Mars, ferrum, flamma." This conclusion is strengthened by the incongruity in Shakspeare's line, the verb "shall burn" suiting only "war's quick fire," and not the preceding "Mars his sword". . . . This incongruity is easily accounted for if the words "Mars," "sword," and "fire," or the ideas they represent, were borrowed together from Meres. [Tyler thus was able to date the sonnet around 1599.]—Tyler's views on the borrowings from Meres were accepted by GOLLANCZ (ed. 1896, pp. xi f. n.), WILLIAM ARCHER (*Fortnightly*, 1897, LXVIII, 820), STOPES (ed. 1904), and various others.—LEE (*Life*, 1898, p. 117 n.; see also his remarks in the *Quarterly*, 1909, CCX, 462) comments on Tyler's "very trivial grounds" for thinking Sh. followed Meres: Sh. "owed nothing to Meres's paraphrase, but Meres probably owed much to the passages in Shakspeare's sonnets." The direct source of 55, he insists, was Golding's translation, 1567, XV.984-995, of Ovid's *Metamorphoses* (1904 ed., p. 314): "Now have I brought a woork too end which neither *Joves* feerce wrath, Nor swoord, nor fyre, nor freating age with all the force it hath Are able too abolish quyght. . . . And all the world shall never Be able for too quench my name. . . . And tyme without all end. . . . My lyfe shall everlastingly bee lengthened still by fame."—WALSH (ed. 1908, p. 265): [55] is a palpable imitation of Horace's last ode in his third book and the ending of Ovid's *Metamorphoses*.—PORTER (ed. 1912, p. 136): [55] shows no convincing trace of . . . details peculiar to Meres. . . . It is clear that Shakespeare did not use Meres's special contribution to the general idea and did use Horace and Ovid. To them he had access independently of Meres's quotations.—ALDEN (ed. 1916): Even if the resemblance between the sonnet and Meres's paragraph were so striking as to lead us to feel that some definite borrowing is involved, it would be peculiarly hazardous to follow Tyler's assumption that the borrower was Sh., since Meres happens to be the one contemporary of Sh.'s of whom we happen to have evidence that he had read Sh.'s sonnets in MS. [So BROOKE (ed. 1936).]—ACHESON (*Sh.'s Sonnet Story*, 1922, pp. 248-255) objects to Tyler's view and, according to ROBERTSON (*Problems*, 1926, p. 141), "decisively overturns Tyler's inference," deciding (p. 253) that "Meres' own Latin . . . is merely a combination of words and ideas borrowed from Ovid, Horace and Shakespeare."—TUCKER (ed. 1924): The passages from Ovid and Horace were part of stock reading and quotation, and Shakespeare could obtain . . . practically the same access as Meres to the notions. . . . On the whole it is plaus-



ible to suppose that the compliment paid to Shakespeare by Meres in his book is here tacitly returned.

KREYSSIG (*Preussische Jahrbücher*, 1864, XIV, 108): [Sh.,] unlike the Roman [Horace], keeps *himself* completely in the background and emphasizes only the immortality of his song, actions altogether typical of his notorious unconcern for literary fame [On this theme see the notes to 18.9-14.]—VON MAUNTZ (Sh.'s *Gedichte*, 1894, pp. 326 f.) compares for the immortality theme Ovid, *Tristia*, I.vi.35 f., III.iii.77 f., III.vii.50-52, and *Amores*, I.x.61 f., to which ALDEN (ed. 1916) adds *Ex Ponto*, IV.viii.45-48.—LEE (ed. 1905, pp. 19 f.): The conceit [of eternizing one's subject] is of classical origin, and is of constant recurrence in Renaissance poetry . . . [as that of Ronsard, Spenser, Daniel, Drayton]. Shakespeare presents the theme in much the same fashion as his English contemporaries, and borrows an occasional phrase from poems by them, which were in print before 1594. But the first impulse to adopt the proud boast seems to have come from his youthful study of Ovid. . . . [55] assimilates several lines from the exultant outburst at the close of Ovid's *Metamorphoses*.—Again LEE (*French Renaissance*, 1910, pp. 276-281) clearly proves that "the poetic vaunt of immortality" was conventional among the French sonneteers no less than in the classics. He gives appropriate examples from Ronsard and Du Bellay, and also from Sidney, Nashe, Spenser, Drayton, and Daniel.—JUSSERAND (*What to Expect of Sh.*, 1911, p. 9): His [Sh.'s] allusions to literary immortality in the *Sonnets* were only a way of speaking, which he had in common with the merest sonnet scribblers . . . ; and since he never printed his, he cannot have cared much for an everlasting fame to be secured through them. For his poems proper he took some trouble; . . . they were works of art; for his plays, a secondary *genre* in the common estimation, and in his, he took none; they were things of no import. [C. J. Sisson (*M. L. R.*, 1939, XXXIV, 260) objects to the view that Sh.'s plays were "mere 'pot-boilers' and the poems . . . the sole 'literary' activity of Shakespeare," a view "surely no longer tenable or credible. The true interpretation of Shakespeare's career as a dramatist, as of the Elizabethan drama in general, rests upon the basis of literary ambition and literary judgment as much as commercial success."]

ROBERTSON (*Problems*, 1926, pp. 137-139, 142) describes this "clearly second-rate, if not third-rate" sonnet as a commendatory poem intended for inclusion among others of the same kind in "an Elizabethan love-poem"; as "not a pæan to a patron," but "a poem *on* a poem."—MONA WILSON (*Sir Philip Sidney*, 1931, p. 167 n.): I agree with Mr. Robertson . . . that this is a sonnet prefatory to a volume of love poetry. I suggest that it fits *Astrophel and Stella* better than any other publication. . . . It reads most naturally if we think of the subject as a soldier poet to whom a sumptuous monument had been projected. The Ovidian tag . . . *quod nec Jovis ira nec ignis Nec poterit ferrum*, goes awkwardly with an English landscape but is an appropriate reference to the wasted Netherlands.—RANSOM (*World's Body*, 1938, pp. 287 f.): A "strong" sonnet, not quite intelligent enough to be metaphysical. . . . What it develops is not the circumstantial immortality of the rime, and of the beloved inhabiting it, but the mortality of the common marbles and monuments, an old story with Shakespeare, and as to the immortality makes this single effort . . . [in lines 9 f.]. The only specific thing here is something about a gait.



THORN-DRURY (*Some Seventeenth Century Allusions to Sh.*, 1920, p. 29) observed a garbled version of 55 in a novel, *Eromena: Or, The Noble Stranger*, 1683, founded on William Chamberlaine's *Pharonnida*, 1659. In a dedicatory letter "To Madam Sarah Monday" the anonymous author says of his hero and heroine: "Madam, *be pleas'd to give them a candid and a gracious entertainment. I dare be security enough, they'l be grateful and ingenious; and wherever they shall for the future happen to come, I doubt not but they will make good that of the incomparable Shakespear;*

Not Marble, nor the gilded Monument  
Of Princes shall out-live this powerful Line;  
But you shall shine more bright in this Content,  
Than dusty Trophies soil'd with sluttish Time.  
'Gainst Death and all oblivious Enmity,  
Still shall you live, your Praise shall still find room  
Ev'n in the Eyes of all Posterity;  
Were this frail World sunk to its final Doom.  
So till in Judgment you again shall rise,  
You live in this, and dwell in Lovers Eyes.

—Somewhat similar to 55 is a passage in Thomas Jordan's *Wit in a Wilderness*, about 1655, sig. \*5<sup>v</sup>:

Five hundred years, the rage a *Poet* vents,  
Can rase a thousand Marble Monuments:  
The Factious people do but vainly strive  
To kill that Fame which we will keep alive.  
What are the deeds of the most valiant men,  
If *Poets* do not write them o're agen?

See also GREEN's comment in the introduction to 65.

1. **monument]** The necessity for rime and the plural *princes* make MALONE's change to *monuments* imperative. See Textual Notes. TYLER (ed. 1890), however, keeps the singular, "though the poet may possibly have written 'monuments.'"

3. **these contents]** SCHMIDT (1874): That which is contained, comprised in a writing.

4. **Then vnswept stone]** POOLER (ed. 1918): Than in unswept stone, "in" being understood from "in these contents"; my verse will be a better memorial than the inscription on your tomb.—BROOKE (ed. 1936) compares *Coriolanus*, II.iii.126, "dust on antique time would lie unswept."—NEILSON and HILL (ed. 1942) explain *stone*: Flat memorial stone in the pavement of a church.

**sluttish]** *N. E. D.* (1912) cites this line as a figurative use of the general meaning, "Dirty and untidy in dress and habits."

5-7.] Sh. writes of injurious Time in 19, 55, 64, 65, and many other sonnets ending with 126, in *Lucrece*, lines 939-966, 1451, and in various plays. FAIRCHILD (*Sh. and the Arts*, 1937, p. 32) remarks, "Of all phases of architecture in Shakespeare, ruins carry the strongest emotional quality."

7. **Mars his]** FRANZ (1909, p. 291) discusses this old genitive form, which appears also in *Troilus and Cressida*, V.ii.164, and the 1623 (folio) *Hamlet*,

II.ii.512. See also ABBOTT (1870, pp. 144 f.).—TUCKER (ed. 1924) compares *Troilus and Cressida*, II.i.58, "Mars his idiot."

burne] JANE GREEN (*N. & Q.*, August 29, 1942, p. 129): We must supply "destroy" to suit "sword." [See Tyler's note in the introduction above.]

9. all obliuious emnity] SCHMIDT (1875, p. 1416): The enmity of entire oblivion.—VERITY (ed. 1890) defines *obliuious*: Which causes to be forgotten.—POOLER (ed. 1918): Injurious oblivion.—TUCKER (ed. 1924): [Enmity] bringing oblivion (Lat. *obliviosus*) to everything.

10. pace forth] SCHMIDT (1875): Walk, go [forth].—TYLER (ed. 1890): Come forth in public view.—TUCKER (ed. 1924): Keep steadily on; but 'forth' implies conspicuousness before the world's eyes (l. 11).

12. weare . . . out] BEECHING (ed. 1904): To "wear out" is a common Shakespearean expression for "spend," used of time; often as here with a notion of "wearing away."—POOLER (ed. 1918): Out-wear, *i. e.* out-last, this world.

13.] DOWDEN (ed. 1881): Till the decree of the judgment-day that you arise from the dead.—BEECHING (ed. 1904) objects to Dowden's paraphrase because *that* means "when" (see ABBOTT [1870, pp. 193 f.]). ALDEN (ed. 1913) defines it as "in which," TUCKER (ed. 1924) as "when, at which."

14.] FORT (*Time Scheme*, 1929, p. 118) calls this line an echo of Ovid, *Amores*, I.xv.38, "atque ita sollicito multus amante legar." Sh., he suggests, hoped "by this time . . . that his sonnets would some day reach quite a wide circle of readers."



## 56

Sweet loue renew thy force, be it not said  
 Thy edge should blunter be then apete,  
 Which but too daie by feeding is alaied, 3  
 To morrow sharpned in his former might.  
 So loue be thou, although too daie thou fill  
 Thy hungrie eies, euen till they winck with fulnesse, 6  
 Too morrow see againe, and doe not kill  
 The spirit of Loue, with a perpetual dulnesse:  
 Let this sad *Intrim* like the Ocean be 9  
 Which parts the shore, where two contracted new,  
 Come daily to the banckes, that when they see:  
 Returne of loue, more blest may be the view. 12  
 As cal it Winter, which being ful of care,  
 Makes Sōmers welcome, thrice more with'd, more rare.

Omitted by Ben., Gild.-Evans.  
 4. *sharpned*] Lint., Dow., Neils.,  
 Kit., Har. *sharpen'd* Cap. and the  
 rest.

5. *So loue*] Lint., Har. *So, love*,  
 Cap. and the rest.

9. *Intrim*] Tyler, Wynd., Bull.,  
 Kit., Neils.<sup>2</sup> *interim* The rest.

10. *contracted new*] Hyphenated by

Mal., Var., Ald., Knt., Bell, Huds.,  
 Sta., Del., Ktly., Tyler.

11. *see:*] *see* Cap., Mal. +.

13. *As*] Lint., Hadow. *Else* Pal-  
 grave, Glo., Wh.<sup>2</sup>, Rol., Herf., Wal.,  
 Brk. *Or* Cap., Mal. (Tyrwhitt conj.),  
 and the rest. *Ah* Anon. conj. (Cam.).

14. *Makes*] *Make* 1796 ed.

*Sōmers*] *summer's* Cap., Mal. +.

1. Sweet loue] TUCKER (ed. 1924): The feeling, not the beloved.—BROOKE (ed. 1936): The spirit of love.

6. winck] BEECHING (ed. 1904): Shut in sleep.—See 43.1 n.

8. dulnesse] SCHMIDT (1874): Insensibility, indolence.—DOWDEN (ed. 1881): Taken in connection with "wink," meaning sleep, *dullness* seems to mean *drowsiness*. [Quoted by POOLER (ed. 1918).]—N. E. D. (1897), citing this line: Gloominess of mind or spirits.—TUCKER (ed. 1924): Either (1) bluntness of edge (cf. 'sharpen'd' l. 4), or, more aptly, (2) drowsy torpor (cf. 'wink' l. 6).—The emphasis on *edge*, *blunter*, *sharpned* suggests that *dulnesse* may well mean "lack of sharpness," and that line 5 urges, "So, love, be thou renewed in force or sharpened."

9. sad *Intrim*] BEECHING (ed. 1904): Period of apathy.—POOLER (ed. 1918): Period of estrangement, or possibly of absence.—BROOKE (ed. 1936): The latter gloss is the more likely. [It seems less likely to me. The romantic CONRAD (*Archiv*, 1879, LXII, 13), however, has described 56 as written after a rather long separation from the mistress: "the fire of love burns here with fresh flames."]

9-12.] WYNDHAM (ed. 1898): The image is obscure. Perhaps it contains

an allusion to the story of *Hero and Leander*.—BEECHING (ed. 1904) explains *the Ocean*: Any ocean that separates lovers. There does not seem to be a reference to any particular story, such as that of Hero and Leander.—ALDEN (ed. 1916): [The quatrain] suggests a pair of lovers who live on the opposite sides of a bay or estuary, where the ocean may be said to "part the shore," and who come daily to their respective banks for a view of each other which is the "more blest" for the situation which makes it difficult to obtain. . . . The change from the first two quatrains to the third . . . is only in the imagery: the poet first says that interrupted love ought to be as capable of *renewing* itself as appetite, which must be newly satisfied every day; then, that interruption should even have the capacity of intensifying love, which is more blest on its *return* than if there had been no "interim."—TUCKER (ed. 1924): The notion is that of an estuary or a channel (and the poet may be partly thinking of Hero and Leander), across which the lovers see each other. 'The shore' is the same, despite a narrow cleavage, while 'the banks' are two.—ADAMS: I feel inclined to regard this passage as referring to two lovers who are separated by the sea (as the English Channel); each one daily comes to the shore to look towards the place where the other is, with the result that when at last they actually see each other—on the return of the one who has been abroad—they will be more blessed in the reunion.

10. **contracted new**] POOLER (ed. 1918): Lately betrothed; see i.5. [So SCHMIDT (1874).]

11. **banckes**] BEECHING (ed. 1904): Applied to the seashore.

13. **As**] BROOKE (ed. 1936): [*Else*, written *Els*] is graphically closer to the Quarto reading 'As' than 'Or,' . . . and it makes equally good sense. [See Textual Notes.]

it] I. e. the *sad Intrim* of line 9.

Winter] Compare 5.6 n., 6.1, 97.1, 14, 98.13.



## 57

**B**Eing your slaue what should I doe but tend,  
 Vpon the houres, and times of your desire?  
 I haue no precious time at al to spend; 3  
 Nor seruices to doe til you require.  
 Nor dare I chide the world without end houre,  
 Whilst I (my foueraine) watch the clock for you, 6  
 Nor thinke the bitternesse of absence lowre,  
 VVhen you haue bid your seruant once adieue.  
 Nor dare I question with my iealous thought, 9  
 VVhere you may be, or your affaires suppose,  
 But like a fad slaue stay and thinke of nought  
 Saue where you are, how happy you make those. 12  
 So true a foole is loue, that in your Will,  
 (Though you doe any thing) he thinkes no ill.

3. *I*] Omitted by Ew.

5. *world...houre*] Ben., Lint., Har.  
 Hyphened by Gild.<sup>1</sup>, Sew.<sup>1</sup>, Gent.  
*world-without-end hour* The rest.

9. *iealous*] Kit. *jealous* The rest  
 (see II, 5).

12. *Saue...are,*] Ben., Lint., Gild.<sup>1</sup>,  
 Sew.<sup>1</sup>, Coll., Del., Wh.<sup>1</sup>, Hal., Rid.,  
 Har. *Save...are*: Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans.

*Save...are*, Cap., Mal.<sup>2</sup>, Var., Bell,  
 Huds., Wynd., But., Wal., Tuck.  
*Save...are* Yale, Kit., Neils.<sup>2</sup> *Save...are*  
 The rest.

13. *Will*] Ben.-Sew., Tyler, Wynd.,  
 But., Bull., Wal., Rid., Brk., Har.  
*will* The rest.

14. *you...he*] *yon...be* Del.

VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 294) considers 57 and 58 poetic exercises based on imitation of Ovid, but with Ovidian realism made milder. He compares with them 137.6, and 147.1-4, the *Amores*, II.xix.21 f., III.ii.11 f., III.xiv.1 f., 41 f., but his references have little point.—POOLER (ed. 1918): Perhaps this sonnet should follow the next; lviii. says: A god made me your slave, and lvii. goes on—Being your slave.—In spite of the obvious similarity of 57 and 58, which appear to be variations on one theme, they are separated in the rearrangements of BODENSTEDT, VELASCO Y ROJAS, GODWIN, and BRAY (see the General Index).

1. *tend*] See 53.2 n.

3, 4.] POOLER (ed. 1918, p. 60): He himself has not liberty to be where he lists or to do what he will.

5. *world . . . houre*] MALONE (ed. 1780): The tedious hour, that seems as if it would never end. . . . [He cites *Love's Labor's Lost*, V.ii.798, "a world-without-end bargain"] i. e. an everlasting bargain. This singular epithet our author borrowed probably from the Liturgy.—J. D. BUTLER (*N. & Q.*, June 6, 1903, pp. 448 f.) notes the appearance of "world without end" in the 1582 Rheims-Douai New Testament (Ephesians iii.21) and, too late for 57, in the

1611 Bible (Ephesians iii.21 and Isaiah xlv.17).—SKEAT (the same, June 27, p. 513) says that it occurs "at least as early as the thirteenth century."

6. *soueraigne*] ALDEN (ed. 1916): For those concerned to discuss the sex of the person addressed, it may be proper to call attention to the fact that Sh. frequently uses this word of women.

*watch the clock*] See 12.1.

7. *Nor thinke*] I. e. nor dare I think. See lines 5 and 9 and 52.9 n.

9. *iealious*] ABBOTT (1870, p. 372) observes that the word "is often thus written . . . and pronounced by Elizabethan authors."—GEORGE YOUNG (*English Prosody*, 1928, p. 182) on the word as it appears in *Richard III*, I.i.92: Shakespeare's misspelling [*sic*] is probably due to an impression that *envious* is a word of like formation. [Such is also the explanation of FRANZ (1909, pp. 109, 137).]—See Textual Notes and II, 5, 15.

10. *your affaires suppose*] SCHMIDT (1875): Form an idea of your affairs.—ALDEN (ed. 1916) observes that this is the only use in Sh. of *suppose* with a direct object.—*N. E. D.* (1918), citing this line, defines *suppose*: Apprehend, guess.

12.] VERITY (ed. 1890) explains: [How happy you make] those who are where you are.

13. *Will*] MASSEY (ed. 1866, p. 373 n.) boasted of being the first to see the same pun on a name here as in 135, 136, and 143.13. See Textual Notes.—DOWDEN (ed. 1881): If a play on words is intended, it must be "Love in your Will (*i. e.*, your Will Shakspeare) can think no evil of you, do what you please"; and also "Love can discover no evil in your will."—POOLER (ed. 1918): It would be possible to understand "will" as wilfulness, perversity, whether we take it with "do" or with "thinks," *i. e.* "though you do anything in your perversity," or "sees no harm in your perversity"; cf. cxxi. 8.—TUCKER (ed. 1924): In a matter of your pleasure or choice; cf. 121.8.



## 58

That God forbid, that made me first your slaue,  
 I should in thought controule your times of pleasure,  
 Or at your hand th'account of houres to craue, 3  
 Being your vassail bound to staie your leifure.  
 Oh let me suffer (being at your beck)  
 Th'imprison'd absence of your libertie, 6  
 And patience tame, to sufferance bide each check,  
 Without accusing you of iniury.  
 Be where you list, your charter is so strong, 9  
 That you your selfe may priuiledge your time  
 To what you will, to you it doth belong,  
 Your selfe to pardon of selfe-doing crime. 12  
 I am to waite, though waiting so be hell,  
 Not blame your pleasure be it ill or well.

1. *That*] *What* Gollancz.  
 3. *th'*] Ben., Gild., Sew.<sup>2</sup>, Ew.,  
 Evans, Coll., Huds., Dyce, Sta., Wh.<sup>1</sup>,  
 Hal., Tyler, Wynd., Bull., Wal., Brk.,  
 Kit., Har., Neils.<sup>2</sup> *the* The rest.  
*houres*] *ours* Gent.

4. *vassail*] *Vassal*, Gild.<sup>2</sup>, Sew.<sup>2</sup>+  
 (except Rid., Kit., Har.).

6. *Th'*] Ben.-Evans, Coll., Huds.,  
 Dyce, Sta., Wh.<sup>1</sup>, Hal., Tyler, Wynd.,

Bull., Brk., Kit., Har., Neils.<sup>2</sup> *The*  
 Cap. and the rest.

7. *patience tame, to sufferance*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Har. *pa-*  
*tience tame to sufferance*; Cap. *pa-*  
*tience, tame to sufferance*, The rest.

10, 11. *time To*] *\*time*: Do Mal.,  
 Var., Ald., Knt., Coll.<sup>1</sup>, Coll.<sup>2</sup>, Bell,  
 Huds., Sta., Del., Hal., But., Beech.,  
 Wal., Pool.

BECKWITH (*J. E. G. P.*, 1926, XXV, 233): The same theme is re-expressed from a woman's point of view in *Love's Labour's Lost*, V, ii. 1[1]. 60-68.—See the introduction to 57.

3. *account*] SCHMIDT (1874): Computation.

*to craue*] BEECHING (ed. 1904): The insertion of the preposition following an auxiliary . . . is frequent in Shakespeare. [He compares *Julius Caesar*, I.ii.172 f., "Brutus had rather be a villager Than to repute himself a son of Rome." ABBOTT (1870, pp. 302 f.) gives numerous other examples. He thinks the construction is changed to *to* for clearness.]

6.] DOWDEN (ed. 1881): The separation from you, which is proper to your state of freedom, but which to me is imprisonment. Or the want which I, a prisoner, suffer of such liberty as you possess.—WYNDHAM (ed. 1898): The absence which, arising out of your liberty, is as imprisonment to me.—POOLER (ed. 1918): Here certainly "absence" is not the prisoner but the gaoler. I am imprisoned, *i. e.* kept apart from you, this is due to your absence from me, and your absence is the result of your liberty to go where you will unrestrained by the obligations of friendship.—RIDLEY (ed. 1934): A typical instance of violent

compression. The writer is imprisoned (i. e. cut off from the society of his friend) by the friend's absence, which is due to the friend's liberty of action.

7. **tame, to sufferance**] BEECHING (ed. 1904): Subdued so as to suffer.—LEE (ed. 1907): Complaisant in suffering.—PORTER (ed. 1912), the only editor to uphold the Q punctuation: The Poet suffers tame patience and bides to the point of sufferance each rebuff, or rather each lack of desired response.—POOLER (ed. 1918) prefers "tame to the extent of enduring anything." [CAPELL read *patience tame to sufferance*; and thus made *patience* the object of (*let me*) *tame*. So apparently TYLER (ed. 1890), who explained *patience . . . sufferance*, "subdue patience into suffering." With the usual punctuation (see Textual Notes) the clause means, "Let patience . . . bide each check."]

**bide each check**] POOLER (ed. 1918): Submit to every rebuke. [So SCHMIDT (1874).]

8. **iniury**] SCHMIDT (1874): Injustice, wrong.—N. E. D. (1900): Insult, calumny.

9. **charter**] SCHMIDT (1874): Privilege. [So N. E. D. (1889), citing this line.]—POOLER (ed. 1918): License and liberty.—See 87.3.

10. **priuiledge**] SCHMIDT (1875): Authorize, license. [He cites *Lucrece*, line 621.]

11. **To**] J. G. B. (*Shakespeariana*, 1886, III, 176 f.) supports MALONE's reading *Do* (see Textual Notes). He thinks these lines an answer to 57.9 f.—BEECHING (ed. 1904): The rhythm and sense of the quatrain are against . . . [keeping the Q reading]. "Do what you will" answers rhetorically to "Be where you list"; else there is no verb of "doing" leading up to "self-doing crime," as "be" to "privilege your time."—POOLER (ed. 1918) accepts Malone's *Do* because: (1) There are clearly two liberties permitted to the friend, liberty of place, and liberty of action. "Be where you list" permits only the former. "Do what you will" is needed to permit the latter; (2) the rhythm of "Do what you will" exactly balances that of "Be where you list." (3) the contrast between Shakespeare's position and his friend's is more clearly marked with "Do."—BROOKE (ed. 1936): I see no justification for Malone's emendation.

12. **selfe-doing**] SCHMIDT (1875): Committed by one's self. [So POOLER (ed. 1918).]—TUCKER (ed. 1924): 'Done *to* yourself,' i. e. to what is your own (viz. me).

13. **I am to**] TUCKER (ed. 1924): It is my duty to . . . , *je dois*.—The meaning seems rather to be, "I am obliged to, I must." FRANZ (1909, pp. 539 f.) gives illustrations from *Timon*, I.ii.156, "I am to thank you for't," and *The Two Gentlemen*, III.i.59, "I am to break [speak] with thee of some affairs."

**hell**] Compare 119.2, 120.6, 129.14, 144.5, 12, 145.12, 147.14.



## 59

IF their bee nothing new, but that which is,  
 Hath beene before, how are our braines beguild,  
 Which laboring for inuention beare amiffe 3  
 The second burthen of a former child?  
 Oh that record could with a back-ward looke,  
 Euen of fūe hundreth courſes of the Sunne, 6  
 Show me your image in ſome antique booke,  
 Since minde at firſt in carrecter was done.  
 That I might ſee what the old world could ſay, 9  
 To this compoſed wonder of your frame,  
 Whether we are mended, or where better they,  
 Or whether reuolution be the ſame. 12  
 Oh ſure I am the wits of former daies,  
 To ſubiects worſe haue giuen admiring praife.

4. *burthen*] *Burden* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans, Coll., Dyce, Sta., Del., Glo., Hal., Huds.<sup>2</sup>, Oxf., Neils., Bull., Wal., Yale.

6. *Euen*] *Ev'n* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. *hundreth*] Ben., Lint., Kit. *hundred* The rest. *thousand* Stengel conj. (*E. S.*, 1881, IV, 10).

8. *minde*] *mine* Ben., Gild.-Evans, Ktly., Oxf.

11. *Whether*] *Whe'r* Oxf., Pool. conj., Brk. *Wher* Tuck. conj. *Whe'er* Rid., Neils.<sup>2</sup>

*we are*] *we're* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans, Huds., Dyce<sup>2</sup>, Dyce<sup>3</sup>.

*where*] *whē'r* Cap., Mal., Var., Ald., Knt., Bell, Del., Wh.<sup>1</sup>, Dow., Tyler, Oxf., Wynd., Beech., Bull., Pool., Yale, Brk., Kit. *whēr* Dyce, Sta., Huds.<sup>2</sup> *whether* Glo., Cam., Coll.<sup>3</sup>, Wh.<sup>2</sup>, Rol., But., Herf., Tuck. *were* Ktly. *whē'er* Neils., Wal., Rid. *wher* Tuck. conj.

12. *reuolution be the*] *by revolution both be* Tuck. conj.

TYLER (ed. 1890, pp. 107-109) asserts that in 59, 107, and 123 Sh. is expressing "the doctrine of the cycles" and of the *anima mundi* that he probably derived from the philosophy of Giordano Bruno. On this untenable notion see II, 129-131.—VERITY (ed. 1890): [59] stands by itself, unconnected with what precedes and follows. At times there is a suggestion of the language of . . . [106. So POOLER (ed. 1918).]—BEECHING (ed. 1904): This sonnet anticipates the thought of Sonnets 106 and 123.—LEE (*Quarterly*, 1909, CCX, 469): Shakespeare's treatment of the central tenet of Ovid's cyclical creed may be best deduced from Sonnets LIX and CXXIII. In both . . . the doctrine of Nature's rotatory process is the main topic, although the thème is developed to different purposes. In the first sonnet the poet seriously examines the theory without committing himself to it; in the second he pronounces in its favour, albeit with a smack of irony. [In his 1907 edition, stressing this point, LEE had quoted Golding's *Metamorphoses*, 1567, XV.183, 191, 278 f., 283 f. (1904 ed., pp. 298, 300), "All things doo chaunge. But nothing sure dooth perrish," "The soule is ay the selfsame thing it was," "neyther dooth there perrish

aught (trust mee) In all the world, but altring takes new shape," "Things passe perchaunce from place too place: yit all from whence they came Returning, doo unperrished continew still the same."—Some readers may wish to look up F. C. RANG's disquisition on this sonnet (*Die Kreatur*, 1926–1927, I, 268–273), too long and too cloudy to be summarized here. In general he argues that Sh., in glorifying his friend, points to the necessity and greatness of *writing*, the one thing that defies mutability—that Sh. writes the book of the universe.

1–4.] POOLER (ed. 1918) compares Ecclesiastes i.9 f., "The thing that hath been, it is that which shall be; and that which is done, is that which shall be done: and there is no new thing under the sun. Is there any thing whereof it may be said," etc. [So TYLER (ed. 1890, pp. 108 f.).]

3. **inuention**] SCHMIDT (1874): Something new found out or devised.

**amisse**] SCHMIDT (1874): Improperly, wrongly.—TUCKER (ed. 1924): Mistakenly, in a futile way.

3, 4.] POOLER (ed. 1918): Which striving to create something new fail of their object and only reproduce what was in existence long ago.

5. **record**] POOLER (ed. 1918): Something less impersonal than even history personified, *viz.* the recording faculty, memory. . . . The text means, I believe, "O that I could look back in memory on some description of you, made as it were in a previous incarnation"—of course an impossible wish, based on the hypothesis that history repeats itself at the end of a cycle.—See 4.12 n. and 128.5 n.

5–8.] S. J. MARY SUDDARD (*Keats, Shelley, and Sh.*, 1912, pp. 178 f.) sees a possible reference to Pembroke, "for the Herberts claimed descent from Herbertus Camerarius, a companion in arms of William the Conqueror, *five hundred years* before the time at which Shakespeare wrote." For an equally fanciful idea see II, 292.

7, 8.] MALONE (ed. 1780): Would that I could read a description of you in the earliest manuscript that appeared *after the first use of letters*.—STEEVENS (the same): This may allude to the ancient custom of inserting real portraits . . . [in] illuminated manuscripts, with inscriptions under them.—STAUNTON (ed. 1860) paraphrases line 8: Since thought was first expressed in writing. [So SCHMIDT (1874), TYLER (ed. 1890), LEE (ed. 1907), POOLER (ed. 1918), and others.]—For *antique* see 17.12 n.

10.] TYLER (ed. 1890): To your bodily structure, with its extraordinary beauty.—With *composed wonder* (= "wonderful composition") compare 36.6 n.

11. **are mended**] SCHMIDT (1875): Perform better than before.

**where**] MALONE (ed. 1780): Whether. [He compares *Venus*, line 304, "where he runne, or flie, they know not whether."]

12.] SCHMIDT (1875): Whether change be identity, i. e. no change.—VERITY (ed. 1890): Whether time in its course produces the same things, same qualities, same kinds of men, &c.—LEE (ed. 1907): Whether revolving time produce recurrence of the same effects.—POOLER (ed. 1918): Whether the new cycle is exactly the same as the old, and therefore my description of you is identical with your image in some antique book.

13. **wits**] SCHMIDT (1875): Men of fancy or wit.—POOLER (ed. 1918): Men of genius.



## 60

Like as the waues make towards the pibled shore,  
 So do our minuites hasten to their end,  
 Each changing place with that which goes before, 3  
 In fequent toile all forwards do contend.  
 Natiuity once in the maine of light.  
 Crawles to maturity, wherewith being crown'd, 6  
 Crooked eclipses gainst his glory fight,  
 And time that gaue, doth now his gift confound.  
 Time doth transfixe the florish set on youth, 9  
 And delues the paralels in beauties brow,  
 Feedes on the rarities of natures truth,  
 And nothing stands but for his fieth to mow. 12  
 And yet to times in hope, my verse shall stand  
 Praising thy worth, dispight his cruell hand.

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- |  |  |
|--|--|
| 1. <i>towards</i> ] <i>toward</i> 1796 ed.         | Tyler, Har. <i>Times, in hope</i> , Gild. <sup>2</sup> |
| <i>pibled</i> ] <i>pebbled</i> Mur., Ew.,          | Sew. <sup>2</sup> , Mur., Ew., Evans. <i>times, in</i> |
| Mal.+ (except Har.).                               | <i>hope</i> Gent. <i>times in hope</i> The rest.       |
| 5. <i>Natiuity...light.</i> ] Ben. <i>Natiuity</i> | <i>time's rebuke</i> Anon. conj. (Cam.).               |
| <i>...light</i> , Lint.-Evans, Mal., Var., Ald.,   | <i>Time's wanhope</i> Fleay conj. ( <i>Athe-</i>       |
| Bell, Har. <i>Nativity, ...light</i> , The rest.   | <i>naeum</i> , August 29, 1874, p. 291).               |
| 8. <i>his</i> ] <i>this</i> 1796 ed.               | <i>Time's own hour</i> Bulloch conj. ( <i>Stud-</i>    |
| 13. <i>times in hope</i> ,] Ben., Lint.,           | <i>ies</i> , 1878, p. 283). <i>Time's inhope</i>       |
| Gild. <sup>1</sup> , Mal., Var., Ald., Knt., Bell, | R. M. Spence conj.                                     |
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A copy of lines 5-12, made from BENSON's 1640 text, is in Folger MS. 267.1. —ELIZABETH HOLMES (*Aspects of Elizabethan Imagery*, 1929, p. 42): [Here] the growth of one figure out of another to shape a continuous body of thought can be seen in its perfection, where the fifth line . . . is the link between the image of the sea in flood, and that of a growing then declining light, since it includes suggestions of both.

1. *Like as*] For this common conjunction see FRANZ (1909, pp. 466 f.) and 118.1.

1-4.] An anonymous author in *Blackwood's*, 1880 (CXXVIII, 164), suggests that Browning imitates this passage in *The Ring and the Book*, 1869, XI.2348-2366, where Guido reflects "that all men are like waves hastening to break on the shore of death." —LEE (ed. 1907) sees a borrowing from Golding's translation, 1567, XV.201-203, of Ovid's *Metamorphoses* (1904 ed., p. 299): "As every wave dryves other foorth, and that that commes behynd Bothe thrusteth and is thrust itself: Even so the tymes by kynd Doo fly and follow bothe at once, and evermore renew." [The borrowing from Ovid was noted long ago by WALKER (*Critical Examination*, 1860, I, 152).]

4. *sequent*] SCHMIDT (1875): Successive.

5.] MALONE (ed. 1780) paraphrases *in . . . light*: In the *great body* of light. So, the *main* of waters.—KNIGHT (ed. 1841): As the *main* of waters would signify the great body of waters, so the *main of light* signifies the mass or flood of light, into which a new-born child is launched.—DOWDEN (ed. 1881): The entrance of a child into the world at birth is an entrance into the main or ocean of light.—WYNDHAM (ed. 1898): *Main* may possibly echo the sea imagery of the first quatrain, but this and the two next lines have primarily and essentially an astrological significance. *Nativity* is a term of Astrology denoting the moment of a child's birth in relation to the scheme or figure of the heavens, particularly of the Twelve Houses, at that moment. . . . Here, though possibly with a secondary echo of the sea-image from the first quatrain, *main of light* means the hollow sphere of the universe filled with light as conceived in Shakespeare's day. Life beginning at a point in time within the shining sphere of the Heavens, whose aspect is charged with its fate, crawls to maturity only to be thwarted by their fateful powers, and time despoils the worth of his gift.—BEECHING (ed. 1904): The image is changed from the sea to the heavens, and "nativity" or "birth" is compared to the sun crawling up the sky, called "the main of light" to distinguish it from "the main of waters."—See also the following note.

6. *Crawles*] LEE (*Quarterly*, 1909, CCX, 473): The ambiguity frequently attaching to Shakespeare's habit of using abstract for concrete terms (i. e. 'nativity' for 'newborn babe') is here increased by an insistent reminiscence of Ovid's graphic description, in the same connexion, of the baby's early endeavour to crawl. On the infant's crawling processes the Latin poet lays curious stress in his account of man's progress from infancy. [Lee believes that Sh. followed Golding's translation, 1567, XV.243-246 (1904 ed., p. 299), but surely he could have observed such a universal phenomenon for himself. The "influence" here is extremely dubious.]—POOLER (ed. 1918): The comparison of life to the sun's course for a natural day is less definite here than in Sonnet vii. or in Herrick's "Gather ye roses."

7. *Crooked*] SCHMIDT (1874): Malignant. [So POOLER (ed. 1918).]

8. *confound*] See 5.6 n.

9. *transfixe*] SCHMIDT (1875): Transplace, remove.—ONIONS (1911) also gives "remove," citing this line, though *N. E. D.* (1914) does not recognize such a meaning. The ordinary meaning, "pierce through" (= "destroy"), makes good sense for Time's dart. But G. G. LOANE (*Philological Society Transactions* 1925-30, 1931, p. 192) inquires, "Can it mean unfix?"

*florish*] MALONE (ed. 1780): External decoration.—SCHMIDT (1874): Ostentatious embellishment. [So *N. E. D.* (1897), citing this line.]—ALDEN (ed. 1913): Outer adornment of youth.—POOLER (ed. 1918): Painting, i. e. bloom.

9-12.] BEECHING (ed. 1904): In the third quatrain the figure is again changed. Time appears in person with his conventional dart and scythe, and also with a spade, perhaps as a gravedigger.—ALDEN (ed. 1916): Surely not even Time would be so cruel as to use a spade on the brow of beauty. [But see 2.2, 19.9, and 22.3.]

10. *paralels*] POOLER (ed. 1918) suggests the meaning, recognized by *N. E. D.* (1904), of "communication trenches in the field," referring to *trenches*



in 2.2.—With the line MALONE (ed. 1780) also compares 2.1 f. and (ed. 1790) 19.9 f.

11. *natures truth*] SCHMIDT (1875, p. 1424): True nature.—TYLER (ed. 1890): That which is naturally and genuinely beautiful and excellent, as opposed to what is meretricious and artificial. [Quoted by BEECHING (ed. 1904).]—ALDEN (ed. 1916): May not the reference be simply to the rare things created by the fidelity of Nature?

13. *times in hope*] DOWDEN (ed. 1881): Future times.—R. M. SPENCE (*N. & Q.*, December 5, 1896, p. 450) explains his conjecture *in hope* as meaning "disappointment": All else was falling before the stroke of Time's destructive scythe, but such should not be the fate of the poet's immortal verse.—BEECHING (ed. 1904): "In hope" = "unborn." Cf. 97.10.—See Textual Notes.

## 61

**I**S it thy wil, thy Image should keepe open  
 My heauy eielids to the weary night?  
 Dost thou desire my slumbers should be broken, 3  
 While shadowes like to thee do mocke my fight?  
 Is it thy spirit that thou fend'st from thee  
 So farre from home into my deeds to pry, 6  
 To find out shames and idle houres in me,  
 The skope and tenure of thy Ielousie?  
 O no, thy loue though much, is not so great, 9  
 It is my loue that keepes mine eie awake,  
 Mine owne true loue that doth my rest defeat,  
 To plaie the watch-man euer for thy sake. 12  
 For thee watch I, whilst thou dost wake elsewhere,  
 From me farre of, with others all to neere.

3. *slumbers*] *slumber* But.

5. *that*] Omitted by Wal.

8. *tenure*] Ben.-Evans., Wynd.,  
 Wal., Tuck., Rid., Kit., Har. *tenour*  
 Cap. and the rest.

13. *dost*] *doth* But., Pool., Rid.

14. *all to neere*] *all-too-near* Mal.,

Var., Ald., Knt., Bell, Sta., Del.  
*all-too near* Ktly.

POOLER (ed. 1918): Perhaps a continuation of xliii.; cf. xxvii. [Several earlier commentators had pointed out these resemblances.]—See MASSEY's note in the introduction to 43.

1, 3. **open, broken**] On this assonance see ELLIS (*On Early English Pronunciation*, 1871, III, 955) and Sh.'s *Poems*, 1938, p. 13.—WYNDHAM (ed. 1898) compares 120.9, 11.—T. R. PRICE (*Studies in Honor of . . . Gildersleeve*, 1902, pp. 371 f.) comments on Sh.'s love of imperfect rimes, especially vowel assonance as here and "consonantal assonance" (see the note to 2.2, 4). In the imperfect rime here and at 120.9, 11 "the charm of the unexpected combination is delicious."—POOLER (ed. 1918) compares the rimes in 26.13 f., 42.5, 7.—BROOKE (ed. 1936) calls this and 120.9, 11 "the only certain examples of imperfect rime" in Q.

4. **shadowes**] See 27.10 n.

7. **idle houres**] DOWDEN (ed. 1881) compares the *Venus* dedication, lines 9 f., "vowe to take aduantage of all idle houres."—POOLER (ed. 1918): "Shames and idle hours" is a hendiadys, the meaning being: "to see how badly I spend my spare time."

8. **tenure**] WYNDHAM (ed. 1898): Cf. *Lucrece*, 1310 ["Here folds shee vp the tenure of her woe." In a note on that passage he explains: "In law = a transcript or copy which implies that a correct copy is set out, and therefore that the instrument must have been set out correctly, even though the pleader need not have set out more than the substance or purport of the instrument."]



ALDEN (ed. 1916) objects to Wyndham's definition of *tenure*, and substitutes rightly: Essential content or meaning.—POOLER (ed. 1918) explains *skope* . . . *Ielousie*: The aim and purport of your suspicion.

11. defeat] SCHMIDT (1874): Undo, destroy.

13. wake] SCHMIDT (1875): Hold a nightly revel.—*N. E. D.* (1921): Sit up late for pleasure or revelry.—TUCKER (ed. 1924): There is play upon the senses of 'watch,' as (1) keep awake, (2) keep watch.

14.] POOLER (ed. 1918) compares 144.11 f.

## 62

SInne of felfe-loue possesseth al mine eie,  
 And all my foule, and al my euery part;  
 And for this sinne there is no remedie, 3  
 It is so grounded inward in my heart.  
 Me thinkes no face so gracious is as mine,  
 No shape so true, no truth of such account, 6  
 And for my felfe mine owne worth do define,  
 As I all other in all worths furmound.  
 But when my glasse shewes me my felfe indeed 9  
 Beated and chopt with tand antiquitie,  
 Mine owne felfe loue quite contrary I read  
 Selfe, so felfe louing were iniquity, 12  
 T'is thee (my felfe) that for my felfe I praise,  
 Painting my age with beauty of thy daies,

4. *so*] Omitted by Wal.  
*my*] *the* Gild.<sup>2</sup>

7. *for...do*] *for...so* Walker conj.  
 (*Critical Examination*, 1860, III, 359),  
 Del. conj. *so...do* Lettsom conj. (in  
 Walker, III, 359 n.), Huds.<sup>2</sup>, Brk.  
*for...to* Ktly., Knt.<sup>2</sup>, Pool. conj. *I...so*  
 Beech conj.

*owne*] *one* Sew.<sup>2</sup>, Ew.

8. *As I*] *I do* Cap., Pool. conj.  
*worths*] *words* Wh.<sup>2</sup>, Neils.<sup>1</sup>  
*worth* But., Neils.<sup>2</sup>

10. *Beated*] *Bated* Mal.<sup>1</sup>, Mal.<sup>2</sup> conj.  
*Batter'd* Mal.<sup>1</sup> conj. *Blasted* Steevens  
 conj. (Mal.). *Beaten* Coll. conj.,  
 Huds.<sup>1</sup>, Wh., Kinnear conj. (*Cruces*,  
 1883, pp. 498 f.), C. L. Davies conj.  
 (*T. L. S.*, December 25, 1924, p. 885).

*Bated* Coll.<sup>2</sup> conj., Coll.<sup>3</sup> conj., Walker  
 conj. (III, 360), Huds.<sup>2</sup>, Rol., Godwin  
 conj. (p. 187 n.), Tuck.

*chopt*] *chapp'd* Dyce, Sta., Wh.<sup>1</sup>,  
 Coll.<sup>3</sup>, Huds.<sup>2</sup>

11. *owne selfe loue*] *owne selfe-loue*  
 Lint.+ *ownself-love* Tuck. conj.

*read*] Ben., Lint., Gild.<sup>1</sup> *read*,  
 Gild.<sup>2</sup>-Evans, Mal., Var., Ald., Knt.,  
 Bell, Tyler, Har. *read*; The rest.

12. *so*] *to* 1796 ed.

*selfe louing*] Hyphened by  
 Gild.+.

13. *thee (my selfe)*] *thee myself*  
 Dyce, Wh.<sup>1</sup>, Huds.<sup>2</sup> *thee, myself*,—  
 Oxf., Yale. *thee-myself* Tuck. conj.

14. *Painting*] *Pointing* Wal.

*daies*,] Lint. *days*. The rest.

ALDEN (ed. 1916): This sonnet cannot be understood without realizing it as a freshly ingenious treatment of the conceit of "identity" . . . [featured in] 22 and 36.—KELLER (*Sh.s Werke*, 1916, XV, 513) suggests that 62 may perhaps have had an influence on Oscar Wilde's *Picture of Dorian Gray*. On this matter see the note to 93.9-12.

2. *al . . . part*] SCHMIDT (1874) cites *King John*, IV.ii.38, "all and every part."

4.] POOLER (ed. 1918): From the Prayer-Book phrase, "grafted inwardly in our hearts."

5. *gracious*] MALONE (ed. 1780): Beautiful.—POOLER (ed. 1918): Full of charm, attractive.—See 10.11.



6. **shape so true**] LEE (ed. 1907) compares *King Lear*, I.ii.8, "my shape as true." See also 9.8, 24.10, 53.12, 113.6.

7.] DOWDEN (ed. 1881) explains *for my selfe*: For my own satisfaction.—ROLFE (ed. 1883): Perhaps it merely adds emphasis to the statement.—WYNDHAM (ed. 1898): And my definition of my worth is such that. . . .—BEECHING (ed. 1904), commenting on emenders of *for . . . do* (see Textual Notes): If any correction is made, it would be better to read "And *I* myself mine own worth *so* define," but it is simpler to understand the omission of the personal pronoun understood from "methinks": "I for myself mine own worth do define, . . ." etc.—CASE (in Pooler, ed. 1918) conjectures: If "for myself" be taken = instead of myself, as in l. 13, we could understand as follows: 'And in place of defining myself, I define the worth in which I do actually surpass,' etc. He states what he has at first done *unconsciously* in the light of the knowledge acquired as expressed in l. 13.—TUCKER (ed. 1924): Set the value of my own excellence so high (as to make out) that. . . .—BROOKE (ed. 1936): I think the poet wrote *soe* . . . [as at 70.11], which might have looked very much like 'for.' The meaning seems to be: I set such a valuation on my own worth, that, etc.

8. **As**] DOWDEN (ed. 1881): (Define) in such a way that. [See the notes on line 7.]—BEECHING (ed. 1904): As though.

**other**] On this plural see 85.5, 142.8 n., ABBOTT (1870, pp. 24 f.), and FRANZ (1909, pp. 321 f.).

9, 10.] WHITE (ed. 1883): When he wrote this, he [Sh.] was probably not more than about thirty . . . , surely not more than forty.—See 22.1 n.

10. **Beated**] HERFORD (ed. 1899): Flayed. Properly an agricultural term (still used in Devonshire) for paring away the sods from moorland. [Quoted by BEECHING (ed. 1904), who favored "battered." *N. E. D.* (1887) defines *beat* (verb<sup>2</sup>), "To slice off the rough sod from uncultivated or fallow ground, with a beat-ax or breast-plough, in order to burn it, for the purpose at once of destroying it, and of converting it into manure for the land," with its first example from 1534.]—POOLER (ed. 1918): Overpowered. "Beated" is the later and now lost weak form of the past participle of "beat"; "beaten," the strong and earlier form, has survived it. [So FRANZ (1909, pp. 157 f.). MALONE (ed. 1780) had earlier said that *beated* might be correct, and had referred also to *storme-beaten face* at 34.6.]—As the Textual Notes show, various unnecessary emendations have been suggested for this word.

**chopt**] SCHMIDT (1874): Rent and split with toil or age.—BEECHING (ed. 1904): Marked with cracks, seamed. [He compares *Lucrece*, line 1452, "Her cheeks with chops and wrinkles were disguiz'd."]

**antiquitie**] SCHMIDT (1874): Old age.

12.] TYLER (ed. 1890): It would be "iniquity" for the poet to admire and esteem his beauty after the revelation made by the mirror.

13. **thee (my selfe)**] DOWDEN (ed. 1881): Thee, my *alter ego*, my second self.—VERITY (ed. 1890) explains the line: 'T is thee, myself (<*i. e.* who art myself), that for myself (<*i. e.* as if myself) I praise.—LEE (ed. 1907): It is thee who art identical with myself, whom I praise as if I were praising myself.—THE SAME (*French Renaissance*, 1910, p. 272) compares Jodelle (1870 ed., II, 176), "Et si lon dit que trop par ces vers ie me vante, C'est qu'estant tien ie veux te vanter en mes heurs."

14.] HARRISON (ed. 1938): By identifying myself with you, I fancy myself beautiful.

## 63

Against my loue shall be as I am now  
 With times iniurious hand chrusht and ore-worne,  
 When houres haue dreind his blood and fild his brow 3  
 With lines and wrinkles, when his youthfull morne  
 Hath trauaild on to Ages steepie night,  
 And all those beauties whereof now he's King 6  
 Are vanishing, or vanisht out of fight,  
 Stealing away the treasure of his Spring.  
 For such a time do I now fortifie 9  
 Against confounding Ages cruell knife,  
 That he shall neuer cut from memory  
 My sweet loues beauty, though my louers life. 12  
 His beautie shall in these blacke lines be seene,  
 And they shall liue, and he in them still greene.

1. *Against*] *Aghast*, Bulloch conj. (*Studies*, 1878, p. 285).

2. *chrusht*] Ben., Lint. *crush'd*  
The rest. *frush'd* Steevens conj. (Mal.).

5. *trauaild*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup> *travell'd* The rest.

*steepie night*] *sleepy night* Mal. conj., Huds.<sup>2</sup> *steepy height* Mal. conj.

7. *sight*] *fight* Ben.

12. *my*] *his* Pool. conj.

14. *them*] *them*, Sew.<sup>1</sup>, Cap., Knt., Sta., Lowell conj., 1863 (*Letters*, 1894, I, 330).

CONRAD (*Jahrbuch*, 1882, XVII, 182 f.) compares Daniel's *Delia*, 1592, sonnets 30 and 34 (1930 ed., pp. 25, 27), "I once may see when yeeres shall wrecke my wronge," and "When Winter snowes vpon thy golden heares."—FLEAY (*Biographical Chronicle*, 1891, II, 217, 227) explained Sh.'s references to his old age and wrinkles here and in 62 as "nothing more . . . than an allusion to Drayton's *Idea*," 1594, sonnet 44 (1932 ed., II, 332), "Whilst thus my Pen strives to eternize thee, Age rules my Lines with Wrinkles in my Face." Drayton's sonnet, however (see also the introduction to 144), first appeared (as sonnet 43) in 1599. It may or may not imitate 63 (see also the introduction to 81), though it is interesting as proving that Sh.'s words should not be taken literally. BEECHING (ed. 1904, p. 139) correctly pointed out that *lines* "has an entirely different sense" in 63.4 and in Drayton, and adds that a borrowing by Sh. is out of the question.—ALDEN (ed. 1916): The structure of the sonnet is unusual in that the principal pauses of the opening portion occur after line 2, in the middle of line 4, and at the ends of lines 5 and 8. [This matter had earlier been discussed by HANS REIMER (*Vers in Sh.s . . . Werken*, 1908, p. 41), who asserts that enjambement is most frequent in the *cdcd* quatrain, next in the *efef*, and least of all in the *abab*, and that enjambement occurs only here between *b* and *c*—details which the student may wish to verify for himself.]



1. *Against*] HAZLITT (ed. 1852): [*Against*] (the time that).—SCHMIDT (1874): In expectation of, and provision for the time when.—MAIN (*Treasury*, 1880, p. 290): There is no grammatical subject, or nominative, here; the predicate being extended to such a length (ll. 1–8) as to necessitate a fresh presentment of the thought with l. 9.—POOLER (ed. 1918): Equivalent to “*For*,” l. 9, where the sentence goes on again after the break at “*spring*.”—See 49.1 n.

2. *chrusht and ore-worne*] STEEVENS (ed. 1780): To say that a thing is first *crush'd*, and then *over-worn*, is little better than to observe of a man, that he was first *killed*, and then *wounded*. [See Textual Notes.]—SCHMIDT (1875) explains *ore-worne*: Worn and spoiled by time.—TUCKER (ed. 1924) on *ore-worne*: As if a garment which has lost its nap. So ‘*crush'd*’ implies crumpled.

4, 5. *his . . . night*] MALONE (ed. 1780) calls attention to similar expressions in 7.5 f. and 15.11 f.—STEEVENS (the same) explains *Ages steepie night* as the “precipice of age from which we are to plunge into darkness.” [Repeated verbatim by HAZLITT (ed. 1852).]—STAUNTON (ed. 1860) oddly glosses *steepie*: *Black* or *dark*.—LEE (ed. 1907) sees in line 5 “another reminiscence of Golding’s translation [1567, XV.249] of Ovid’s *Metam.*” (1904 ed., p. 299): “Through drooping ages steepye path he ronnet out his race.”—ALDEN (ed. 1913) explains *Ages steepie night*: The dark and steep descent of old age.

9. *fortifie*] SCHMIDT (1874): Raise works of strength.—*N. E. D.* (1897) cites this as the second of two examples of the figurative (intransitive) meaning, “establish a position of defence.”—For the grammatical structure see the note to line 1.

10. *confounding*] See 5.6 n.

*knife*] SCHMIDT (1874): Denoting the scythe of Time [as in 100.14].

12. *loues, louers*] POOLER (ed. 1918): Implying him whom I love and who loves me. . . . Perhaps “*knife*,” l. 10, should be taken as threatening his friend’s life as well as his beauty.

13.] VERITY (ed. 1890) compares 65.14.

## 64

VVhen I haue feene by times fell hand defaced  
 The rich proud cost of outworne buried age,  
 When fometime loftie towers I see downe rased, 3  
 And braffe eternall flaue to mortall rage.  
 When I haue feene the hungry Ocean gaine  
 Aduantage on the Kingdome of the shoare, 6  
 And the firme foile win of the watry maine,  
 Increasing store with losse, and losse with store.  
 When I haue feene such interchange of state, 9  
 Or state it selfe confounded, to decay,  
 Ruine hath taught me thus to ruminare  
 That Time will come and take my loue away. 12  
 This thought is as a death which cannot choofe  
 But weepe to haue, that which it feares to loofe.

2. *rich proud*] Hyphened by Mal.,  
 Var., Ald., Knt., Bell, Huds., Dyce,  
 Sta., Del., Cam., Dow., Tyler, Oxf.,  
 But., Pool., Yale.

3. *sometime*] *sometimes* Gild.-  
 Evans.

*downe rased*] Hyphened by  
 Mal.+ (except Brk., Kit., Har.).

4. *eternall*] *eternal*, Var., Ald.,  
 Knt., Coll., Bell, Huds.<sup>1</sup>, Del., Wh.<sup>1</sup>,  
 Hal., Tyler.

7. *watry*] *watery* Mal.<sup>2</sup>+ (except  
 Ald., Knt., Sta., Tyler, Kit., Har.,  
 Neils.<sup>2</sup>).

10. *confounded*,] *confounded* Sew.<sup>1</sup>,  
 Mal.+ (except Kit., Har.).

PALGRAVE (ed. 1865): [64-66] form one poem of marvellous power, insight, and beauty. [BENSON (ed. 1640) made 60 and 63-66 into one poem. Various other rearrangers (see II, 113-116) have separated them.]—J. LOEWENBERG (University of California *Chronicle*, 1922, XXIV, 134): [64 has] an intense consciousness of the problem of mutability. Both the object of the poet's passion and his experience of love itself are felt to be fatally exposed to the ravages of time. "Time will come and take my love away"—with what simplicity and lucidity is the problem expressed! But this problem is no mere personal affair. The poet's own experience is not regarded as unique: it is viewed rather as an example of universal transitoriness. . . . The human experience of change and transitoriness finds philosophic expression in nearly all of Shakespeare's sonnets.—PAUL MEISSNER (*Anglia*, 1936, LX, 172): Sixteenth-century English sonnet poetry continually plays variations on this thought [of time's destroying beauty]. In Shakespeare [as in 64] one feels the complete bitterness of a man whom time has immeasurably disappointed in his love. . . . Deeds themselves are only once done and transitory; but [compare 81] they live forever in immortal verse.—C. L. FINNEY (*Evolution of Keats's Poetry*, 1936, I, 356): Keats took this sonnet, I believe, as the model of his first Shakespearean sonnet ["When I have fears"].—See the introduction to 49.



1-8.] CAPELL (in Malone, ed. 1780) cites a long parallel in 2 *Henry IV*, III.i.45-53.—SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 221) says these lines would fit Venice (to which he imagines Sh. had traveled) better than Holland or England. (See the introduction to 44.) But lines 1-4 *could* apply well to the ruined monasteries and churches of England, lines 5-8 to the chalk cliffs of the Dover region.

2. *cost*] SCHMIDT (1874): Ornament, pomp.—VERITY (ed. 1890): That on which money is spent.—ØSTERBERG (*Jahrbuch*, 1929, LXV, 74) remarks that *cost* in the sense of "splendor" occurs here, in 91.10, and in *The Reign of King Edward III*, 1596, sig. B3<sup>v</sup> (I.ii.153, 1897 ed., p. 14), a play in which (see 33.2 n., 94.14 n.) he detects Sh.'s hand.—RANSOM (*World's Body*, 1938, p. 283): [The line] bristles with logical difficulties. They attach to the meaning of *cost*, and of the adjective series *rich* and *proud*, and of *outworn* and *buried*. Malone worried over the line and proposed *rich-proud*, but it still strongly resists paraphrase.

4. *brasse eternall*] ALDEN (ed. 1916): It is curious that this use of "brass," with its echo of [Horace's] "aere perennius," etc. [see the introduction to 55], finds no distinct place in the *N. E. D.*—POOLER (ed. 1918): Cf. "brass impregnable" in *Richard II*. III.ii.168.—TUCKER (ed. 1924), quoting the Horatian phrase: The allusion is to commemorative tablets or other brasswork on tombs in particular [as in 107.14].—Phraseology similar to that in lines 1-4 occurs in Davenant's *Cruel Brother*, 1630, II.i (1872 ed., I, 139): "Time lays his hand On pyramids of brass, and ruins quite What all the fond artificers did think Immortal workmanship."

*mortall rage*] SCHMIDT (1875, p. 1416): The rage of mortality, i. e. of death.—POOLER (ed. 1918): Deadly fury *or* fury of death.—CASE (in the same): Perhaps more likely to be man's rage than Time's, whose hand is "fell" but not furious.—See 46.1 n.

5-8.] ROLFE (ed. 1883): These gradual encroachments of the sea on the land . . . had become familiar on the east coast of England before his [Sh.'s] day.—VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 314) compares Ovid's *Metamorphoses*, XV.262 f. WALKER (*Critical Examination*, 1860, I, 152) had earlier pointed out the resemblance, as LEE (ed. 1907), POOLER (ed. 1918), and RICK (*Jahrbuch*, 1919, LV, 44 f.) did later. Lee thinks that Golding's translation, 1567, XV.287-289 (1904 ed., p. 300), was directly followed: "Even so have places oftentimes exchaunged theyr estate. For I have seene it sea which was substanciall ground alate, Ageine where sea was, I have seene the same become dry lond." RICK comments: "The [incredible] assurance of both poets that they saw these phenomena themselves . . . permits us to assume literary dependency, as . . . Lee has correctly emphasized."—BROOKE (ed. 1936): Beeching [ed. 1904, p. xxvi] uses this to support his argument that the sonnet was written at about the same time as the *Henry IV* plays [see Capell's note on lines 1-8], but a comparison of styles would, I think, put the lines from the sonnet earlier. On November 6, 1594, John Danter entered on the Stationers' Register [Arber's *Transcript*, 1875, II, 664] 'a booke entituled the wonderfull sincking of certen grounde in the parishe of Worley in the Countie of Sommerset. . . .'—RICHARD HUSSEY (*N. & Q.*, May 31, 1941, p. 386) notes "a certain similarity" to Gower's *Vox clamantis*, VII.479 f. (G. C. Macaulay's Gower, 1902, IV, 285), "Cerne, fretum quod erat, nunc est solidissima tellus,

Quod fuit et tellus, iam maris vnda tegit," a passage probably indebted to Ovid.

8.] SCHMIDT (1875) defines *store*: Plenty, abundance [as in 37.8, 84.3, 135.10, 136.10, 146.10].—ALDEN (ed. 1913): Now the abundance of the one being increased by the other's loss, now its loss being renewed through the other's increase.—TUCKER (ed. 1924): '(It being a case of) increasing store at the same time with loss and increasing loss at the same time with store,' the two processes going on together.

9, 10.] BEECHING (ed. 1904): "State" in line 9 means "condition," in line 10 it means "greatness," as in 96.12. [So NEILSON and HILL (ed. 1942).]—POOLER (ed. 1918): The first "state" is [as ALDEN (ed. 1916) noted] the "estate" (=condition) of Golding's translation, and the second probably "the rich proud cost" of l. 2.—RICHARD HUSSEY (see the note on lines 5-8) notes "a certain similarity" to Gower's *Vox clamantis*, I. 1312 (1902, IV, 58), "Nec status ipse sapit quid sit habere statum." He approves the definition of the second *state* given by TUCKER (ed. 1924), "even (what looks like) stability itself."

10. **confounded**] See 5.6 n.

13.] DOWDEN (ed. 1881): This thought, which cannot choose . . . , is as a death. [Quoted by POOLER (ed. 1918). DOWDEN explains that *thought* is the antecedent of *which*. So BEECHING (ed. 1904).]

14. **to haue**] ABBOTT (1870, pp. 256 f.) explains this infinitive used indefinitely as meaning, "because of having, because it has."



## 65

Since brasse, nor stone, nor earth, nor boundlesse sea,  
 But sad mortallity ore-fwaies their power,  
 How with this rage shall beautie hold a plea, 3  
 Whose action is no stronger then a flower?  
 O how shall summers hunny breath hold out,  
 Against the wrackfull sledge of battring dayes, 6  
 When rocks impregnable are not so stoute,  
 Nor gates of steele so strong but time decayes?  
 O fearefull meditation, where alack, 9  
 Shall times best Iewell from times chest lie hid?  
 Or what strong hand can hold his swift foote back,  
 Or who his spoile or beautie can forbid? 12  
 O none, vnlesse this miracle haue might,  
 That in black inck my loue may still shine bright.

3. *this*] *his* Mal. conj., Walker conj. (*Critical Examination*, 1860, II, 224), But.

5. *hunny*] *hungry* Ben., Gild.-Evans.

6. *wrackfull*] *wreckful* Gild.<sup>2</sup>, Ew., Mal., Var., Ald., Knt., Coll., Bell, Huds., Dyce, Sta., Del., Glo., Wh.<sup>1</sup>, Hal., Cam., Dow., But., Herf., Beech., Neils., Pool., Rid.

*battring*] Ben., Lint., Neils.,

Brk., Kit., Har. *battering* The rest.

9. *alack*,] *a lack* Ben., Gild.<sup>1</sup>

10. *chest*] *quest* Theobald conj., Mal.<sup>1</sup> conj., Lowell conj., 1863 (*Letters*, 1894, I, 330), Sharp, But. *theft* J. G. Orger conj. (*Critical Notes*, 1890, pp. 4 f.), Kellner conj.

11. *Or*] *O* But.

*his*] *this* Gild.-Evans.

12. *or*] Ben., Lint. *on* Gild.-Evans.

*o'er* Cap., Hadow conj. *of* The rest.

HENRY GREEN (*Sh. and the Emblem Writers*, 1870, p. 445) describes 65, even more than 55, as being "in accordance with" ideas in Geoffrey Whitney's *Choice of Emblems*, 1586—"not a transcript of them, but an appropriation." This appears to be a decided overstatement.

1. *Since*] MAIN (*Treasury*, 1880, p. 291): Observe the ellipsis of *there is neither*. [He follows ABBOTT (1870, p. 290). See also 86.9 n.]—FRANZ (1909, p. 471) cites a similar usage at 141.9.

1, 2.] VON MAUNTZ (*Sh.'s Gedichte*, 1894, pp. 327 f.) compares Ovid, *Ex Ponto*, IV.viii.49 f., "Tabida consumit ferrum lapidemque vetustas, Nullaque res maius tempore robur habet."

3. *this rage*] MALONE (ed. 1780) conjectures *his rage*: I. e. with the rage of Mortality.—POOLER (ed. 1918): Malone's conjecture, *his*, sounds better.—See Textual Notes.

4. *action*] SCHMIDT (1874): Manifestation of vigour.—BEECHING (ed. 1904): The comparison is with the physical strength of brass, stone, etc.

5. **hunny]** ALDEN (ed. 1916) notes the use of this adjective in *Richard III*, IV.i.80. It occurs also in *Venus*, lines 16, 452, 538.

5-8.] These lines are copied from BENSON (ed. 1640) in Folger MS. 267.1.

6. **wrackfull]** SCHMIDT (1875): Destructive. [So *N. E. D.* (1928), citing this line.]

**battring]** ADAMS: Calling to mind the battering ram used against the walls of a besieged city. This makes clearer *gates of steele* (line 8).

8. **but]** SCHMIDT (1874): That not.

10.] See Textual Notes.—THEOBALD (in Jortin, *Miscellaneous Observations*, 1732, II, 247): A *jewel* lying hid *from a chest*, is something new. The sagacious editors, when once they found a *jewel* named, thought of course they must provide a *casket* for it. [He suggests *quest*, but he had not seen Q.]—MALONE (ed. 1780): The *chest of Time* is the repository where he lays up the most rare and curious productions of nature; one of which the poet esteemed his friend.—STEEVENS (the same): Time's *chest* is the repository into which he is poetically supposed to throw those things which he designs to be forgotten.—MALONE (ed. 1790): "Time's best jewel" is the person addressed, who, the authour feared, would not be able to escape the devastation of time. [He compares 48.5-10.]—SHARP (ed. 1885): Could 'a jewel lie hid' *from* a chest? It 'lies hid' from the eager quest of destroying Time.—BEECHING (ed. 1904): Elliptical. Where shall what is Time's best jewel be hidden so as to escape being seized and locked up in his chest?—KELLER (*Jahrbuch*, 1919, LV, 160) explains that *chest* refers to the jewel-chest in which greedy Chronos hides all treasures, and not, as ALBERT WIETFELD (*Bildersprache in Sh.'s Sonetten*, Halle, 1916, p. 53) seems to think, to a coffin.—KELLNER (*E. S.*, 1933, LXVIII, 70 f.) observes that *chest* cannot be explained by a reference to 52.9 f., since here Time is a destroyer. If an emendation is needed, he suggests *theft*, because *ch* and *th*, *f* and *f* were frequently confused by typesetters. So emended, the jewel would hide not from a chest but from theft. Kellner had been anticipated by ORGER.—No emendation is necessary.

12. **or]** Even PORTER (ed. 1912) admits that MALONE's reading of "supplies the necessary sense." See Textual Notes.

14. **my loue]** TUCKER (ed. 1924): Not the feeling . . . but the beloved friend.—See 63.13 n.



## 66

TYr'd with all theſe for reſtfull death I cry,  
 As to behold deſert a begger borne,  
 And needie Nothing trimd in iollitie, 3  
 And pureſt faith vnhappily forſworne,  
 And gilded honor ſhamefully miſplaſt,  
 And maiden vertue rudely ſtrumpeted, 6  
 And right perfection wrongfully diſgrac'd,  
 And ſtrength by limping ſway diſabled,  
 And arte made tung-tide by authoritie, 9  
 And Folly (Doct̃or-like) controuling ſkill,  
 And ſimple-Truth miſcalde Simplicitie,  
 And captiue-good attending Captaine ill. 12  
 Tyr'd with all theſe, from theſe would I be gone,  
 Saue that to dye, I leaue my loue alone.

2. *borne*] *born* Gild.+.  
*lorn* Sta. conj. (*Athenaeum*, January 3, 1874, p. 21).

3. *needie*] *empty* or *heavy* Sta. conj. (*loc. cit.*).

8. *disabled*] *disableēd* Wh., Ktly.  
*dishabited* Bayne conj. (*N. & Q.*,

October 15, 1887, p. 304). *discom-  
 forted* Anon. conj. (*ibid.*). *disabeled*  
 Nicholson conj.

11. *simple-Truth*] Two words in  
 Gild.+.

12. *captiue-good*] Two words in  
 Gild.<sup>2</sup>+

MASSEY (ed. 1888, p. 151 n.) appositely compares the rhetoric, structure, and thought of 66 with a passage in Wordsworth's *Prelude*, 1804, III.595-608.—BEECHING (ed. 1904, p. lii): 66 and 129 are unlike the rest in not being written in quatrains, though the rhymes are so arranged.—WALSH (ed. 1908, pp. 283 f.) cites parallels in thought, style, and structure from *Lucrece*, lines 904-907, *The Merchant of Venice*, II.ix.41-45, *Hamlet*, III.i.70-76, and other works of Sh. He adds: For the tenfold succession of "And," we may notice that Spenser was likewise fond of repeating words at the commencement of lines [as in the *Amoretti*, 1595, sonnets 9, 15, 64], though he nowhere equalled this.—E. H. WILKINS (*M. P.*, 1915, XIII, 495 f.) calls 66 a noteworthy specimen of the Provençal *enueg* with the three regular characteristics: "the list, the initial repetition, and the emphatic presence of a word denoting 'annoyance.'"—ALDEN (ed. 1916): This sonnet is unique in structure,—a single sentence, the final couplet, completing the construction of the opening phrase. [Many other commentators have been impressed by this odd fact. See also the introduction to 15.]

SAINTSBURY (*C. H. E. L.*, 1910, V, 260) describes 66 as "the most artificial" of the sonnets; KELLNER (*E. S.*, 1933, LXVIII, 75), as "the pearl among the sonnets. . . . There is not a *single* word in it which has not its full value today,

so universal, so timeless is the whole poem"; GREGOR (*Shakespeare*, 1935, p. 546), as "the most touching and most beautiful" of the sonnets, "an unsurpassable poem."

CAPELL (in Malone, ed. 1780): Compare Hamlet's celebrated soliloquy [III.i.56-88.]—EWIG (*Anglia*, 1899, XXII, 353) observes that lines 848-924 of *Lucrece* are variations on the view of the injustice of the universe, written with the fullness of virtuosity. The same theme occurs in sonnet 66, which recalls Hamlet's pessimistic monolog.—BAB (*Shakespeare*, 1925, p. 211) hears in 66 the same melody that drowns out the last attempt at cheerfulness in *Measure for Measure*; the sound of Hamlet's voice and the tragic note of *Antony and Cleopatra*. Here Sh.'s "road curved into darkness."—THEODOR SPIRA (*Sh.s Sonette*, 1929, p. 11) also sees in such sonnets as 66, 107, 124, and 129 tendencies that led to the melancholy of *Hamlet*, the contempt for life of *King Lear*, and the linking of love, death, and destiny of *Antony and Cleopatra*.—To GROTH (*Beiblatt*, 1930, XLI, 139) 66 appears to be full of the gloominess of *Hamlet*: "It can be valid for the misery of *our* times and for the revaluation of all values"—a statement surely truer of *our* times than of 1930. Innumerable other writers have commented on the *Hamlet* tone of 66.

SCHMIDT, 1864 (*Gesammelte Abhandlungen*, 1889, p. 145): Shakspeare had only scorn and mockery for the persecuted and hunted Puritans and psalm-singers, who insulted his esthetic sensibilities, and . . . at the sight of human evil he felt no stronger emotion than a desire for death. . . . [66 quoted.] In such a manner Shakspeare, like our greatest poet [Goethe], closed his eyes to the struggles of his day.—F. T. VISCHER (*Sh.-Vorträge*, 1899, I, 145) thinks that here Sh. is referring to Puritan repression, lawsuits, insults to actors. "Again and again he heard frivolous laughter when his Ophelia or his Desdemona spoke. Certainly this is Shakespeare."—ERNST VOEGE (*Mittelbarkeit . . . in der Lyrik*, 1932, p. 118) contrasts 66 with Petrarch. It has great wealth of factual observations of life which remind one of Sh. the dramatist. Its "characterizing process" is unlike Petrarch's "idealizing representation."—From the testimony of 66 FERDINANDO NERI (*Saggi di letteratura*, 1936, p. 250) is certain that Sh. had aspired to a brilliant position in the court of Elizabeth, only to be rebuffed and disgusted.

Readers may recall Lion Feuchtwanger's *Paris Gazette*, 1940, which tells (p. 140) at length how "Harry Meisel had attempted the daring project of writing a story touching the Third Reich for each line of the [present] sonnet, thus making the events in Hitler's Germany fit the plan of Shakespeare's poem."

1. **these**] DOWDEN (ed. 1881): The evils enumerated in the following lines.

3.] POOLER (ed. 1918): And the undeserving magnificently arrayed. [*N. E. D.* (1901), citing this line, also defines *iollitee* as "finery of dress or array."]—TUCKER (ed. 1924) explains *needie Nothing*: The opposite of 'desert.' A 'nothing' . . . is a person of no account . . . [as in *Cymbeline*, III.iv.135, "that harsh, noble, simple nothing—Cloten"]. NEEDY=scantily provided with gifts and qualities, a 'poor creature.'—BROOKE (ed. 1936): Moral and mental emptiness, in opposition to *desert*.

4. **vnhappily**] WALKER (*Critical Examination*, 1860, III, 360): Sinfully.—SCHMIDT (1875): Mischievously, evilly.—ONIONS (1911): Mischievously.—*N. E. D.* (1924): Evilly, miserably.



5.] TYLER (ed. 1890): Cf. Ecclesiastes x.5, 6, "There is an evil which I have seen under the sun, as an error which proceedeth from the ruler. Folly is set in great dignity," &c.

8. by limping sway] SCHMIDT (1875): By being misdirected.

disabled] COLLIER (ed. 1843): Here to be pronounced as four syllables.—ABBOTT (1870, pp. 363-365) notes, referring to this line, that liquids "are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant."—NICHOLSON (*N. & Q.*, January 28, 1888, p. 62) agrees that it should be read *disabelèd*. He refers to similar rimes in 25.7, 31.4, 74.12, 86.8. See Textual Notes.

9.] SCHMIDT (1874): Science put to silence by power.—DOWDEN (ed. 1881): Can this line refer to the censorship of the stage? [Quoted by POOLER (ed. 1918). For *arte*, meaning "letters," "learning," see the note to 14.9 f.]—R. GARNETT (*Literature*, 1900, VI, 211 f.) suggests a reference here either to the Privy Council order of July 28, 1597, to pull down the theaters or to its almost simultaneous action in suppressing Nashe's *Isle of Dogs*. He then connects this date with the Pembroke theory.—T. LE M. DOUSE (the same, p. 229) says the structure of the sonnet is against Garnett's interpretation. All the parallel clauses in 66 are general or figurative, not specific.—BEKK (*Shakespeare*, 1902, p. 89) categorically refers the line to the new censorship of the theaters under James I.—CHAMBERS (*William Sh.*, 1930, I, 562): If the reference is to theatrical art, the troubles of 1596 or 1597 . . . are more likely to be in point than those of 1600.

10. Doctor-like] SCHMIDT (1874): Like a learned man, giving one's self airs.—POOLER (ed. 1918): With the air of one who knows.

11. Simplicities] MALONE (ed. 1780): Folly. [So SCHMIDT (1875).]—ONIONS (1911): Silliness.—*N. E. D.* (1911): Ignorance; rusticity.—POOLER (ed. 1918): Idiocy.—NEILSON and HILL (ed. 1942): Stupidity.

12.] POOLER (ed. 1918): And good a prisoner to, *i. e.* helpless in the hands of evil.

14.] ALDEN (ed. 1916) wisely comments on the unlikelihood that Sh. would "speak of 'leaving alone,' through his death, such a personage" as an earl.—In a Folger copy of the 1640 *Poems* an old hand has added after this line: "Wer't not for loving, living irk would proue I love to live, because I liue to loue."

## 67

A H wherefore with infection should he liue,  
 And with his prefence grace impietie,  
 That sinne by him aduantage should atchiue, 3  
 And lace it felfe with his focietie?  
 Why should false painting immitate his cheeke,  
 And steale dead seeing of his liuing hew? 6  
 Why should poore beautie indirectly seeke,  
 Roses of shaddow, since his Rose is true?  
 Why should he liue, now nature banckrout is, 9  
 Beggerd of blood to blush through liuely vaines,  
 For she hath no exchequer now but his,  
 And proud of many, liues vpon his gaines? 12  
 O him she stores, to show what welth she had,  
 In daies long since, before these last so bad.

6. *steale dead seeing*] *steal dead seeming* Cap., Farmer conj. (Mal.), Sta. conj., Lowell conj., 1863 (*Letters*, 1894, I, 330 f.), Kinnear conj. (*Cruces*, 1883, p. 499), But., Fort, Brk. *steal dead essence* Bulloch conj. (*Studies*, 1878, p. 287). *steal, dead-seeing*, Verity conj.

7. *poore*] *pure* Coll.<sup>3</sup> conj.

*beautie*] *bravery* Kellner conj.

9. *banckrout*] *Bankrupt* Gild.+ (except Bull., Kit., Har.).

10, 12. *vaines*,...*gaines*?] Ben., Lint., Tuck., Har. *veins*;...*gains*? Cap., Wynd. *veins*?...*gains*. The rest.

12. *proud*] *prov'd* Cap., But. '*priu'd* or *poore* Rid. conj.

*many*] *money* Coll.<sup>3</sup> conj.

STAUNTON (*Athenaeum*, March 14, 1874, p. 357) considers the texts of 67 and 124 "monstrosities" with "almost as many perversions of his [Sh.'s] meaning in each as there are lines."—BEECHING (ed. 1904): [67 and 68] are concerned with . . . the use of cosmetics and false hair, which . . . seems to have been especially repugnant to Shakespeare. [See 127.6 n.]

1-4.] POOLER (ed. 1918): Why should he countenance with his presence the evils described in lxvi.? "With infection" means in an age of corruption.

4. *lace*] STEEVENS (ed. 1780): Embellish. [He compares *Romeo and Juliet*, III.v.7 f., "envious streaks Do lace the severing clouds."]—*N. E. D.* (1901), citing this line: Diversify with streaks of colour.—BEECHING (ed. 1904) explains *lace* . . . *with*: Wear as lace.

5, 6.] WYNDHAM (ed. 1898): An allusion, perhaps primarily, to the imitation of the Friend's beauty by the use of cosmetics among his companions, but, as I submit, also and with deeper intention, to the 'false art' of other 'eternizers,' viz. the Rival Poets.—FAIRCHILD (*Sh. and the Arts*, 1937, p. 118): The allusion . . . might . . . be to false 'descriptions' or to a portrait; if it is a portrait, the "dead seeing" or lifeless appearance would refer to the failure of the painter's art to reproduce the beauty of its original.



6.] DOWDEN (ed. 1881): Why should painting steal the *lifeless appearance* of beauty from his living hue?—ALDEN (ed. 1916): "Seeing" is found in Sh. as a verbal noun, but not with any such meaning as "semblance," whereas there are several instances of "seeming" in that use. [See Textual Notes.]—POOLER (ed. 1918): Farmer conjectured *seeming*; the *m*, if represented by a stroke over the *ee*, might have escaped the printer's notice. [So BROOKE (ed. 1936).]—TUCKER (ed. 1924) declares that the emendation to *seeming* "(i. e. semblance, pretence) is highly probable."—KESER (*Passages obscurs*, 1931, p. 345): Pourquoi cette vile substance morte se parerait-elle des couleurs de l'être vivant.

7. *beautie*] BEECHING (ed. 1904): "Poor beauty" corresponds to "false painting," not to "bankrupt Nature."—KELLNER (*Restoring Sh.*, 1925, p. 57): *Beauty* is certainly out of place. The context requires a derogatory term implying something artificial, counterfeit. *Bravery* (i. e. ostentation) would fit the sense and the tract of letters. [See the notes on line 8.]

*indirectly*] SCHMIDT (1874): By second hand, not in express terms.—VERITY (ed. 1890): Wrongfully. [So *N. E. D.* (1900).]—POOLER (ed. 1918): "Indirectly" may mean "by imitation" instead of going straight to the fountain-head, Nature's store.—NEILSON and HILL (ed. 1942): Artificially.

8. *Roses of shaddow*] SCHMIDT (1875) defines *shaddow*: Painting.—POOLER (ed. 1918): Painted roses.

*since . . . true*] CASE (in Pooler, ed. 1918): If ll. 7 and 8 are properly to carry out the precedent thought, we must take "since" in the regular but here rather awkward sense "because," and understand the whole [lines 1–8] as follows: Why should sin derive countenance from his society? Why should the natural hue of his cheek become the type for counterfeits? Why should inferior beauty artificially mimic roses because he has true ones?—TUCKER (ed. 1924): Just because *he* is here to supply the *true* rose to copy from.—On *Rose* see 1.2 n.

10.] POOLER (ed. 1918): [*To blush* means] for blushing, *or* which may blush. Such beautiful complexions as we see are due to cosmetics. I think "Beggard" goes with Nature, and explains "bankrupt."—BROOKE (ed. 1936): Bankrupt nature can no longer produce a natural blush. The poet is . . . reprobating the use of cosmetics.

11, 12.] DOWDEN (ed. 1881): Nature, while she boasts of many beautiful persons, really has no treasure of beauty except his.—POOLER (ed. 1918): Nature is represented as proud of her many beautiful forms "in days long since" (l. 14); he is the only one actually in existence and her reputation depends on him. "His gains" I take to mean merely the beauty he has received, his natural beauty.—TUCKER (ed. 1924): While making a great *show* of *many* (alleged examples of beauty), what she *lives* upon (as her only real resources) are *his* means.

13. *stores*] SCHMIDT (1875): Preserves. [See 68.13.]—POOLER (ed. 1918): Keeps, as it were, in stock.

13, 14.] ALDEN (ed. 1916): Cf. this conceit, repeated in the following sonnet, with the notion of comparing the friend with former ages in Sonnets 59 and 106.

## 68

**T**Hus is his cheeke the map of daies out-worne,  
 When beauty liu'd and dy'ed as flowers do now,  
 Before these bastard signes of faire were borne, 3  
 Or durst inhabit on a liuing brow:  
 Before the goulden tresses of the dead,  
 The right of sepulchers, were shorne away, 6  
 To liue a fcond life on fcond head,  
 Ere beauties dead fleece made another gay:  
 In him those holy antique howers are feene, 9  
 Without all ornament, it selfe and true,  
 Making no summer of an others greene,  
 Robbing no ould to dresse his beauty new, 12  
 And him as for a map doth Nature store,  
 To shew faulfe Art what beauty was of yore.

- |  |   |
|--|---|
| 1. <i>Thus</i> ] <i>This</i> Gent.               | conj. (Sh.'s <i>Gedichte</i> , 1894, p. 314).                                 |
| is] <i>in</i> Har.                               | 10. <i>ornament, it selfe</i> ] <i>Ornament it</i>                            |
| cheeke...daies] <i>Cheek,...Days</i> ,           | <i>self</i> , Gild. <sup>2</sup> , Sew. <sup>2</sup> -Evans. <i>Ornament,</i> |
| Gild. <sup>2</sup> , Sew. <sup>2</sup> -Evans.   | <i>it self</i> , Sew. <sup>1</sup> , Cap., Mal., Var., Ald.,                  |
| 3. <i>borne</i> ] <i>born</i> Gild.-Evans, Cap., | Knt., Coll. <sup>1</sup> , Coll. <sup>2</sup> , Bell, Huds., Dyce,            |
| Dyce, Sta., Glo.+ (except Tyler,                 | Sta., Del., Wh. <sup>1</sup> , Hal., Tyler, Bull.                             |
| Wynd., Pool., Har.).                             | <i>ornament, himself</i> , Mal. conj. <i>orna-</i>                            |
| 7. <i>scond</i> Q.                               | <i>ment himself</i> But. <i>ornament itself</i>                               |
| 9. <i>howers</i> ] <i>bowers</i> Von Mauntz      | Pool. <i>ornament but self</i> Tuck.  |

See the introduction to 67.

1. *map*] SCHMIDT (1875) defines *map* here and in line 13 as "picture or image." It is also used of the face in *Lucrece*, line 1712, "The face, that map which deepe impression beares," and in Griffin's *Fidessa*, 1596, sonnet 11 (1904 ed., II, 270), "Upon my face (the map of discontent)." Compare, further, Robert Baron, *Pocula Castalia*, 1650, sig. D7, "with much gazing on (Heavens map) her face."

*daies out-worne*] SCHMIDT (1875): Times past. [See 64.2.]—With the line MALONE (ed. 1780) compares *Lucrece*, lines 1350 f., "this patterne of the worne-out age, Pawn'd honest looks."

2. *as . . . now*] TUCKER (ed. 1924): Viz. in their own natural colours.

3. *faire*] See 16.11 n.

*borne*] DYCE (ed. 1857): Surely, the meaning is . . . were produced,—came into fashion.—WYNDHAM (ed. 1898): Modern spelling restricts the Poet's play on this word:—he employs it to mean 'borne,' but also to suggest 'born,' with an echo of 'lived and died' in the preceding line.—POOLER (ed. 1918) keeps the Q spelling and compares *Troilus and Cressida*, III.iii.103 f., "The beauty that is borne here in the face The bearer knows not."



5-8.] MALONE (ed. 1780) observes that Sh. "inveighed against this practice" of wearing false hair also in *The Merchant of Venice*, III.ii.92-96, "So are those crisped snaky golden locks . . . often known To be the dowry of a second head, The skull that bred them in the sepulchre." [So SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 82). MALONE adds with reference to line 5: "In our author's time, the false hair usually worn, perhaps in compliment to the queen, was of a sandy colour."—IRIS BROOKE (*English Costume*, 1933, p. 74) dates the popularity of "wigs and added pieces of hair" for women as of the decade 1580-1590.—J. R. PLANCHÉ (*Cyclopaedia of Costume*, 1876, I, 392) describes the Elizabethan "periwig" or "peruke," terms "applied to a single lock or a set of ringlets," as "nothing more than false hair worn by men and women, as in the present day."]

9. **those . . . howers**] TUCKER (ed. 1924): Those good old uncontaminated times.—For *antique* see 17.12 n.

10. **all**] DOWDEN (ed. 1881): Any [as in 74.2. So BEECHING (ed. 1904).]

**ornament, it selfe**] See Textual Notes.—MALONE (ed. 1780) thinks that "surely" we should read *ornament, himself*: In him the primitive simplicity of ancient times may be observed; in him, who scorns all adscititious ornaments, who appears in his native genuine state.—BOSWELL (ed. 1821) explains: *Itself* is without any thing artificial by which it would be disguised, and would not be known to be itself.—ALDEN (ed. 1916) conjectures: The logical subject . . . is the *beauty* of the "antique hours," or some similar notion. For the use of "itself" without formal agreement with the noun referred to, cf. *Much Ado*, IV, i, 83: "Hero itself can blot out Hero's virtue."—POOLER (ed. 1918) explains the Q text: [*It selfe*, i. e. *howers*] means unadulterated and is singular either because "those holy antique hours" = the beauty of the past, or because the phrase is singular in sense. . . . Plural expressions of time are often treated grammatically as singulars.—TUCKER (ed. 1924) explains his reading: Without any decorative element except that which is genuinely their own. . . . So far from being 'without all ornament,' the beauty of those 'holy antique hours' was full of it.

11. **greene**] N. E. D. (1900): Verdure, greenery.

13, 14.] LEE (ed. 1907): A variation on the concluding couplet of . . . [67].

## 69

**T**Hose parts of thee that the worlds eye doth view,  
 Want nothing that the thought of hearts can mend:  
 All touns (the voice of foules) giue thee that end, 3  
 Vttring bare truth, euen so as foes Commend.  
 Their outward thus with outward praise is crownd,  
 But those same touns that giue thee so thine owne, 6  
 In other accents doe this praise confound  
 By seeing farther then the eye hath showne.  
 They looke into the beauty of thy mind, 9  
 And that in guesse they measure by thy deeds,  
 Then churls their thoughts (although their eyes were kind)  
 To thy faire flower ad the rancke smell of weeds, 12  
 But why thy odor matcheth not thy show,  
 The folye is this, that thou doest common grow.

3. *that end*] *thy due* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. *that due* Cap., Mal. (Tyrwhitt conj.), Var. +.

4. *Vttring*] Ben., Lint., Neils., Brk., Kit., Har. *Uttering* The rest.

5. *Their*] Ben., Lint., Gild.<sup>1</sup>, Sew.-Evans. *Thine* Mal.<sup>2</sup>, Var., Ald., Knt., Coll., Bell, Huds.<sup>1</sup>, Dyce<sup>1</sup>, Sta., Del., Wh.<sup>1</sup>, Hal., Har. *Thy* The rest.

8. *farther*] *further* Huds.

10. *thy*] *their* Anon. conj. (Cam.), Shindler conj., Bray.

11. *Then churls their*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Har. *Then their churl* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. \**Then (churls)* *their* Cap., Mal., Var., Ald., Knt.,

Coll., Bell, Huds.<sup>1</sup>, Del., Tyler, Oxf., Yale, Brk. *Then churls, their* Pool. *Then, churls, their* The rest.

13. *why*] *why?* Sew.-Evans. *why*, Cap.

14. *The solve*] Lint. *The soyle* Ben., Cap., Del. conj., Cam., Dow., Rol., Kinnear conj. (*Cruces*, 1883, p. 500), Oxf., Wynd., But., Neils., Bull., Pool.<sup>1</sup>+. *The Toil* Gild.-Evans. *The solve* The rest. *The foil* MS. conj. (in Bodley-Caldecott Q). *The sole* Steevens conj. *Th'assoil* Anon. conj. (Cam.).  
*doest*] *dost* Gild. +.

3. *end*] MALONE (ed. 1780): The letters that compose the word *due* [see Textual Notes] were probably transposed at the press, and the *u* inverted.—TANNENBAUM (*Problems in Sh.'s Penmanship*, 1927, p. 10): A much simpler and more likely explanation is this: in old English script . . . the words "due" and "end" could easily be written so as to be mistaken for each other, inasmuch as almost all fluent penmen made their *u*'s and *n*'s as well as their *e*'s and *d*'s exactly alike.

4. *bare*] VERITY (ed. 1890): *Bare* is emphatic: they only give the scantiest praise.

*euen . . . Commend*] POOLER (ed. 1918): *I. e.* without exaggeration; sparingly.—On the capital in *Commend* see II, 7.

5. *Their*] See Textual Notes and 26.12 n.



outward<sup>1</sup>] SCHMIDT (1875): External form. [He cites 125.2.]

6.] Much the same general idea is expressed in 79.7-14.

7. accents] SCHMIDT (1874): Words, expressions.

confound] See 5.6 n.

8. By seeing] TUCKER (ed. 1924): Though grammatically the subject is 'tongues,' in thought it is those who use them. [This explains the mixed figure whereby tongues apparently see.]

10. they . . . deeds] SHINDLER (*G. M.*, 1892, CCLXXII, 81 n.): I should read "by *their* deeds," as, *i. e.*, they guess your character from their own. [See Textual Notes.]—BEECHING (ed. 1904) on the conjecture *their*: We may ask, Why should people be called "churls" for judging a man by his own deeds? . . . The ensuing sonnet seems to say that the common opinion is slander. But a line in 121.12 . . . implies that deeds are capable of various interpretations; and the impression we get from the sonnet is that the poet believes (or tries to believe) his friend to be really good despite certain lapses. See 95.13.—CASE (in Pooler, ed. 1918): "Thy deeds as they interpret them". . . I think the slander lies in the interpretation, not in inventions. [POOLER adds on the conjecture *their deeds*: "The sense 'they judge you by themselves' does not suit the context."]

11.] TUCKER (ed. 1924): Then their *thoughts* (=imaginations), acting like churls (*i. e.* grudgingly), although their *eyes* would (otherwise) be kind enough.—NEILSON and HILL (ed. 1942) explain *their thoughts . . . weeds*: *I. e.*, although approving what they saw, they disparage you in their thoughts.

14. solve] See Textual Notes.—MALONE (ed. 1780) emends to *solve*, meaning "solution," though he cannot find such a word "in any author."—STEEVENS (the same) suggested *The sole is this*, "this is *all*."—CLARK and WRIGHT (ed. 1866): As the verb 'to soil' is not uncommon in old English, meaning 'to solve' . . . , so the substantive 'soil' may be used in the sense of 'solution.' The play upon words thus suggested is in the author's manner.—LEE (ed. 1907) defines *soil*: Defect or blemish.—*N. E. D.* (1913), citing only this line, gives both *solve*, "Malone's alteration of *solve*" = "solution," and *soil* (sb.<sup>5</sup>) = "The solution of a problem."—POOLER (ed. 1918): The substantive [*soil*] is not found elsewhere. Malone's . . . *solve* with the same meaning is equally unknown, but is nearer to the text of Q . . . ; a *y* might easily be mistaken for *v*. [For BROOKE's idea about this see below. On *common* POOLER notes:] We may perhaps compare 1 *Henry IV.* III.ii.40, 41:—"So common-hackney'd in the eyes of men, So stale and cheap to vulgar company."—TUCKER (ed. 1924) explains lines 13 f.: The poet does not admit (see the next sonnet) that the beloved actually lacks the proper fragrance. . . . The *real* 'solution' is that, though he possesses the odour, he makes it 'common' by being too free with his society; cf. 102.12. . . . 'Weeds' are the type of commonness, 'flowers' of choiceness. [He compares *Coriolanus*, II.iii.101, "I have not been common in my love."]—RIDLEY (ed. 1934): [*Soil* means] 'blemish'; *i. e.* 'the fault that causes your odour not to match your show is that you grow common.'—BROOKE (ed. 1936) on *soil*: Ground, *i. e.* origin, source, continuing the figure in the previous lines. . . . The printer merely transposed the third and fourth letters [in *soyle*].

## 70

That thou are blam'd shall not be thy defect,  
 For flanders marke was euer yet the faire,  
 The ornament of beauty is suspect, 3  
 A Crow that flies in heauens sweetest ayre.  
 So thou be good, slander doth but approue,  
 Their worth the greater beeing woo'd of time, 6  
 For Canker vice the sweetest buds doth loue,  
 And thou present'st a pure vnstayined prime.  
 Thou hast past by the ambush of young daies, 9  
 Either not assayld, or victor beeing charg'd,  
 Yet this thy praise cannot be foe thy praise,  
 To tye vp enuy, euermore enlarged, 12  
 If some suspect of ill maskt not thy show,  
 Then thou alone kingdomes of hearts shouldst owe.

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- |   |  |
|---|--|
| 1. <i>are</i> ] <i>art</i> Ben.+.                     | conj. <i>weigh'd of time</i> Del. conj.                          |
| 5. <i>approue</i> ] Ben., Har. <i>approve</i>         | <i>woo'd of crime</i> Sta. conj. ( <i>Athenaeum</i> ,            |
| The rest.   | January 31, 1874, p. 161).                                       |
| 6. <i>Their</i> ] <i>Thy</i> Cap., Mal.+.             | 8. <i>unstayined</i> ] Lint. <i>unstained</i>                    |
| <i>woo'd of time</i> ] <i>woo'd oftime</i> MS.        | The rest.  |
| conj. (in Bodley-Caldecott Q), But.,                  | 13. <i>ill maskt</i> ] <i>ill maske</i> Ben., Gild. <sup>1</sup> |
| Stopes conj. <i>wood oftime</i> (or <i>of time</i> )  | <i>Ill, mask</i> Gild. <sup>2</sup> -Evans.                      |
| C[apell] conj. <i>void of crime</i> Mal. <sup>1</sup> | 14. <i>shouldst</i> ] <i>should</i> Coll. <sup>3</sup>           |
- 

LEE (*Life*, 1898, pp. 98 f.): At times a youth is rebuked for sensual indulgences; he has sought and won the favour of the poet's mistress . . . ; but the poet is forgiving (xxxii.-xxxv. xl.-xlii. lxix. xcv.-xcvi.). In Sonnet lxx. the young man whom the poet addresses is credited with a different disposition and experience. [Lee (p. 147) later says that only two of the sonnets addressed to the friend are later than 1594—70 and 107. In 70 "the poet no longer credits his hero with juvenile wantonness but with a 'pure, unstained prime,' which has 'passed by the ambush of young days.'" ALDEN's comment (ed. 1916) seems to me highly appropriate: "How this change can be explained by assuming the lapse of some years, except through a misunderstanding of Sh.'s use of 'prime,' I am unable to see."]—POOLER (ed. 1918, p. xxix): If Shakespeare's friend deserved the remonstrances of xl.-xlii. he did not deserve the praise of lxx. . . . and it is a strain on our credulity to represent him as still "Fair, kind, and true" in cv.—NOYES, 1924 (*New Essays*, 1927, p. 114) speaks of contradictions in the so-called sonnet story: [There are] flagrant instances as . . . [70], where the escutcheon is praised for its spotlessness immediately after its grime has been explained in detail.—KITREDGE (ed. 1936, p. 1491) denies that such a sonnet as 108, which addresses a "sweet boy," and 70 can be directed to the same person.—Perhaps nearly all commentators recognize the



inconsistency of the picture of the friend as given in 70 with that painted in other sonnets like 95. See also the notes to 53.14, 79.9 f., 88.4, and II, 177 f.

2.] VERITY (ed. 1890) compares Marlowe, *Hero and Leander*, 1593, I.285 f. (1931 ed., p. 43), "Whose name is it, . . . So she be fair, but some vile tongues will blot?" [So LEE (ed. 1907).]

3.] MALONE (ed. 1780): *Suspicion* [see also line 13] or slander is a constant attendant on beauty, and adds new lustre to it.—TUCKER (ed. 1924): Suspicion is in reality something for beauty to be proud of; it is a positive ornament.—The idea of line 3 is proverbial. As George Pettie expressed it in his translation, *The Civil Conversation of M. Steven Guazzo*, 1581 (ed. Edward Sullivan, 1925, II, 10 f.), "it is a matter almost impossible, and sieldome seene, that . . . bewty and honesty agree together. . . . And though it fall out often that bewty and honesty are joyned together, yet it falleth out sieldome, but that exquisite bewty is had in suspition."

5. So] ABBOTT (1870, p. 91): Used with the . . . subjunctive to denote "provided that." [See also FRANZ (1909, pp. 446-448) and 134.3 n.]—POOLER (ed. 1918): If only. [So NEILSON and HILL (ed. 1942).]

approue] SCHMIDT (1874): Prove.

5-8.] BEECHING (ed. 1904): The argument . . . is that as temptation to vice is greatest in the case of youths whose attractiveness renders them popular, so the fact of being slandered is a testimony to popularity, and does not matter provided there is no ground for the slander.—POOLER (ed. 1918): The implied reasoning is—slandered goodness is more than ordinarily good, for slander is evidence of beauty, and beauty, of temptation.

6. Their] See Textual Notes and 26.12 n.

woo'd of time] CAPELL (in Malone, ed. 1780) suggested (see Textual Notes) *wood oftime* (*wood of time* in the 1790 edition must be a typographical error), with *wood*, the adjective "frantic," modifying *slander*.—STEEVENS (ed. 1780) thinks that *woo'd*, a participle, modifies *slander*. Lines 5 f. then mean: "If you are virtuous, slander, being the favorite of the age, only stamps the stronger mark of approbation on your merit."—HAZLITT (ed. 1852): Being beloved by future time?—MAIN (*Treasury*, 1880, p. 292): The subject is *thou* understood. . . . [The phrase]=being still in the season of youth, passing through that *time* of life in which the allurements (*wooings*) to evil are strongest.—DOWDEN (ed. 1881): Being solicited or tempted by the present times.—HALL CAINE (*Sonnets of Three Centuries*, 1882, p. 272) objects that STAUNTON's conjecture (see Textual Notes) robs the four following lines "of half their significance and all their relevancy."—VERITY (ed. 1890): Being tempted by your youth.—GOLLANCZ (ed. 1896) queries: When the course of time has smiled on it?—WYNDHAM (ed. 1898): 'Time' here, as elsewhere in *The Sonnets*=not 'the time' or 'the times' [as STEEVENS and others had said] but, 'Time,' personified. . . . [The phrase here means,] wooed and not yet won by Time, an object still for Time's solicitation.—LEE (ed. 1907): Being wooed by the temptations either of the season of youth or of the present age.—G. C. M. SMITH (*M. L. R.*, 1925, XX, 232): Considering that you are constantly tempted to evil by the times.—RIDLEY (ed. 1934): *Time* means (I suppose) 'the times'; i. e. 'you are sought after by everyone.'—ADAMS: The subject of "woo'd" is "Thy worth," a worth which will be recognized, and beloved, by all persons in the course of time. This will constitute the "proof" referred to.

7.] CAPELL (in Malone, ed. 1780) compares *The Two Gentlemen*, I.i.42 f., "in the sweetest bud The eating canker dwells."

8. vnstayined] BROOKE (ed. 1936): It looks like provincial spelling. I note in Professor Sisson's recent *Lost Plays of Shakespeare's Age* [1936], p. 184, 'stayeninge' for 'staining' in a poem written at Wells in 1607. [See II, 15.]

9. ambush . . . daies] TYLER (ed. 1890): The vices to which youth is prone. —Note that the friend (or whoever is addressed) has, or is about to have, wrinkles in 77.5 f.

10. Either] POOLER (ed. 1918): Perhaps pronounced as "or" which is sometimes used for it. [Whatever the merits of Pooler's suggestion, various examples of the "softening" of *th* in *either* are given by ABBOTT (1870, pp. 347 f.).]—TUCKER (ed. 1924) paraphrases the line: [Time left you] 'unassailed,' i. e. not affected or influenced by the temptation . . . or if you did feel it, you overcame it and emerged as victor. [SCHMIDT (1874) had explained *charg'd* as the transitive verb "attacked."]

11, 12.] BROOKE (ed. 1936): You must not expect your former good reputation to safeguard you against criticism of your present conduct.

12.] *To* means "as to." See FRANZ (1909, pp. 415 f.)—HALES (in Dowden, ed. 1881) comments on the line: Surely a reference here to the *Faerie Queene* . . . [VI.xii.34-40]. Calidore ties up the Blatent Beast; after a time he breaks his iron chain, . . . is 'evermore enlarged.'—THOMAS CARTER (*Sh. and Holy Scripture*, 1905, p. 222) considers it "a reference to the letting loose of Satan upon the earth."—POOLER (ed. 1918) explains *euermore enlarged*: Which . . . is always at liberty.

13. maskt . . . show] CASE (in Pooler, ed. 1918): Did not conceal or obscure the appearance you would otherwise present to "the world's eye"—"thy show" of lxix.13.

14. owe] MALONE (ed. 1780): Possess.—See 18.10 n.



## 71

**N**Oe Longer mourne for me when I am dead,  
 Then you shall heare the furly fullen bell  
 Giue warning to the world that I am fled 3  
 From this vile world with vildest wormes to dwell:  
 Nay if you read this line, remember not,  
 The hand that writ it, for I loue you so, 6  
 That I in your sweet thoughts would be forgot,  
 If thinking on me then should make you woe.  
 O if (I say) you looke vpon this verse, 9  
 When I (perhaps) compounded am with clay,  
 Do not so much as my poore name reherse;  
 But let your loue euen with my life decay. 12  
 Least the wife world should looke into your mone,  
 And mocke you with me after I am gon.

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1. *me...dead,*] *me...dead*; Gild.<sup>2</sup>, Har.).  
 Sew.<sup>2</sup>-Evans. *me,...dead*, Cap., Wh.<sup>1</sup> 2. *Then*] *When* Sew.-Evans, Cap.  
*me...dead* Knt., Dyce, Sta., Glo., *Than* Mal.+.  
 Cam., Huds.<sup>2</sup>+ (except Wynd., But., 4. *vildest*] *vilest* Gild.+.

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LEE (ed. 1905, pp. 53 f.) refers to a copy of 71 in what is now MS. Folger 452.4, dating after 1640.—POOLER (ed. 1918): Out of place, should perhaps follow lxxiv. [71 has much the same general idea as 36.]—VAN DOREN (*Shakespeare*, 1939, p. 12) calls 71 "one of the perfect English poems, though it is not among the mighty ones."

1-3.] MALONE (ed. 1780) compares 2 *Henry IV*, I.i.101-103, "his tongue Sounds ever after as a sullen bell . . . tolling a departing friend."

4. *vile*] THEODORE SPENCER (*Death and Elizabethan Tragedy*, 1936, p. 114): The adjective "vile" is here not used quite seriously: its conventionality and flatness are recognized, and turned to advantage. No weightiness is aimed at, but an intermediate effect, half-way between weariness and intensity, like a sigh. Only Shakespeare was sufficiently sensitive to conventional expressions to be able to use them so subtly.

*vildest*] POOLER (ed. 1918) admits that the change to *vilest*, which he and all other modern editors follow, is needless, for "vilde=*vile* was quite common." So *N. E. D.* (1917).

8.] BOSWELL (ed. 1821) compares Tibullus, I.i.67 f., "Tum Manes ne laede meos, sed parce solutis Crinibus et teneris, Delia, parce genis."

9, 10.] For the parentheses, the equivalent of modern commas, see PERCY SIMPSON (*Shakespearian Punctuation*, 1911, pp. 88 f.).

10. *compounded*] MALONE (ed. 1780): Blended. [He compares 2 *Henry IV*, IV.v.116, "Only compound me with forgotten dust."]

13. *wise world*] TUCKER (ed. 1924): The primary notion is that the world will judge the poet's shortcomings only too well.

## 72

O Leaft the world fould taske you to recite,  
 What merit liu'd in me that you fould loue  
 After my death (deare loue) for get me quite, 3  
 For you in me can nothing worthy proue.  
 Vnleffe you would deuife fome vertuous lye,  
 To doe more for me then mine owne defert, 6  
 And hang more praife vpon deceafed I,  
 Then nigard truth would willingly impart:  
 O leaft your true loue may feeme falce in this, 9  
 That you for loue fpeake well of me vntrue,  
 My name be buried where my body is,  
 And liue no more to fhame nor me, nor you. 12  
 For I am fhamd by that which I bring forth,  
 And fo fould you, to loue things nothing worth.

2. *loue*] *love*; Gild.-Evans. *love*,  
 Cap., Sta., But., Herf., Beech., Neils.<sup>1</sup>,  
 Bull., Wal., Tuck., Rid. *love*,—Brk.

3. *death* (*deare*] Ben.-Evans, Har.  
 \**death*,—*dear* Mal.<sup>2</sup>, Var., Ald., Knt.,  
 Bell, Dyce, Del., Huds.<sup>2</sup>, Tyler, Oxf.,

Yale. *death*, *dear* Cap. and the rest.  
 for get Q.

6. *me...owne*] *me now, than mine*  
 own Gild.<sup>1</sup>, Sew.-Evans. *me now*,  
 than my Gild.<sup>2</sup>

1. *recite*] *N. E. D.* (1904): Rehearse, narrate, tell.

4. *proue*] SCHMIDT (1875): Ascertain, find. [He lists, among other uses, *Lucrece*, line 613, "they in thee the like offences proue." So BEECHING (ed. 1904).]

5. *vertuous lye*] LEE (ed. 1907) compares Tasso, *Gierusalemme Liberata*, 1581, II.22, "Magnanima menzogna" (translated by Fairfax, 1600, sig. C6<sup>v</sup>, as "noble lie"), "which became proverbial." VERITY (ed. 1890) had already pointed out Webster's phrase in *The Duchess of Malfi*, 1614, III.ii (*Complete Works*, ed. F. L. Lucas, 1927, II, 76), "as Tasso calls *Magnanima Mensogna*: a Noble Lie."

6. *desert*] For the pronunciation see 17.2 n.

7. I] For this objective case, caused by the rime, see ABBOTT (1870, pp. 140 f.).

8.] Compare 69.4.

10. *vntrue*] SCHMIDT (1875) explains as an adverb meaning "contrary to truth." [So *N. E. D.* (1926), citing this line.]—WYNDHAM (ed. 1898) is uncertain whether *vntrue* is an adjective or an adverb. If the former, line 10 means, "Of me whose poetry is imperfect."—ALDEN (ed. 1916): It may have the general meaning "unworthy."

11. *be*] I. e. let it (or may it) be, the optative use of the subjunctive, on which see ABBOTT (1870, pp. 264–266).



13.] FLEAY (*Macmillan's*, 1875, XXXI, 434) asserts that *shame* means the same in all the sonnets, as 61, 95, 112—"the disgrace of not producing good poems."—VERITY (ed. 1890): These sonnets or his plays?—STOPES (ed. 1904): It may be that he [Sh.] had had a stinging notice [!] of *Venus and Adonis*.—BROOKE (ed. 1936): It is not the sonnets that discredit Shakespeare, but his discreditable theatrical activities would reflect discredit upon the sonnets.—One of these guesses is as good as another. There can be no certainty about what Sh. is here referring to.

14. **so should you**] I. e. be shamed or ashamed. In the line BEECHING (ed. 1904) sees "the first notice that Shakespeare's friend takes any interest in his poems," but notice the speculations given on line 13.

**nothing worth**] *N. E. D.* (1907): Of no value. Perhaps partly an inversion of *worth nothing*.

*Cyclic*

## 73

That time of yeeare thou maist in me behold,  
 When yellow leaues, or none, or few doe hange  
 Vpon those boughes which shake against the could, 3  
 Bare rn'wd quiers, where late the sweet birds sang.  
 In me thou seeest the twi-light of such day,  
 As after Sun-set fadeth in the West, 6  
 Which by and by blacke night doth take away,  
 Deaths second selfe that feals vp all in rest.  
 In me thou seeest the glowing of such fire, 9  
 That on the ashes of his youth doth lye,  
 As the death bed, whereon it must expire,  
 Consum'd with that which it was nurrisht by. 12  
 This thou perceu'st, which makes thy loue more strong,  
 To loue that well, which thou must leaue ere long.

1. *yeeare*] Lint. *year* The rest.  
 2. *none, or few*] Ben.-Evans, Har.  
*none or few*, Tuck. *none, or few*, Cap.  
 and the rest.

4. *Bare rn'wd quiers*] *Bare ruin'd*  
*quires* Ben., Gild.-Evans. *Barren'wd*  
*quires* Lint. *Barren'd* [?] *of quires*  
 Cap. \**Bare ruin'd choirs* The rest.

5. *twi-light*] *twi-lights* Ben., Gild.-  
 Evans.

12. *with*] *by* Gent.

13. *This*] *Tis* Ben., Gild.-Evans.

14. *leaue*] *lose* Massey. *leese* But.  
 conj.

*long.*] *long*: Mal.<sup>2</sup>, Var., Ald.,  
 Knt., Coll.<sup>1</sup>, Coll.<sup>2</sup>, Dyce, Sta., Del.,  
 Wh.<sup>1</sup>, Hal., Ktly., Huds.<sup>2</sup>, Tyler.

BEECHING (ed. 1904) calls 73 a "superb sonnet," ALDEN (ed. 1916) "the finest example of the Shakespearean mode" of sonnet-writing.—ERICH HARTMANN (*Naturschilderung . . . bei Sh.*, 1908, p. 29) remarks that in 73 the motif of 7 is repeated more beautifully.—WOLFGANG CLEMEN (*Sh.s Bilder*, 1936, p. 260), discussing Sh.'s imagery, comments on the equating of autumn in 73 with yellow leaves and approaching death. The sonnet also contains Sh.'s other favorite symbol of death, night and the extinction of light.—BRAY (ed. 1938, p. 18): A sonnet of ever-living loveliness. [Yet EICHHOFF (see II, 47 f.) rejected it as unworthy of Sh.]—RANSOM (*New Criticism*, 1941, pp. 123 f.): At this stage in the sequence Shakespeare is melancholy. He finds the world evil and would like to die. His health is probably bad, for he refers to the likelihood of death. But most of all his spirits are low. He cannot be merry, and even his own verse has failed him, or else when it comes out it is dull. . . . The first metaphor is the richest as image but probably the three metaphors are progressive in their sense of disastrous finality; if so, they render a piety to dramatic sense. The poet never says, My health is poor, my spirits are low. His sonnet consists in identifying his state by three successive metaphors.—C. T. PROUTY (*George Gascoigne*, 1942, pp. 141 f.): The method [of 73,



established by Gascoigne,] is that of variations on a commonplace theme. Greatness lies in the perception of the analogies and in the movement of the verse. The connotation of the figures comes not from an industrious pilfering of trite conceits; its source is the mind of the poet, which sees the essential that is picturesque.—For the structure of 73, with the repetition in lines 1, 5, 9, see the introduction to 49.

1-4.] MALONE (ed. 1780) compares passages in *Cymbeline*, III.iii.60-64, and (ed. 1790) *Timon of Athens*, IV.iii.263-266.

2. or none, or few] TUCKER (ed. 1924): I. e. 'either none or few' (= 'only few, if any'). . . . The comma usually placed after 'none' [see Textual Notes] produces the inferior 'there hang leaves which are yellow, or (there hang) none at all, or (in any case) few.' [For similar uses of *or . . . or* and *nor . . . nor* see 37.6, 55.7, 72.12, 81.1 f.]

4.] MALONE (ed. 1780): *Choirs* [see Textual Notes] here means that part of cathedrals where divine service is performed, to which, when . . . in ruins, . . . the poet compares the trees at the end of autumn, stripped of that foliage which at once invited and sheltered the . . . [birds].—STEEVENS (the same): This image was probably suggested . . . by our desolated monasteries.—J. A. GOTCH (*Sh.'s England*, 1917, II, 50): [Very likely Sh. saw] vast churches . . . of which now a few stones or perhaps even the memory alone exist. Some of them were still in use, some were being converted into dwellings, some were already dismantled.—POOLER (ed. 1918): The picture intended is of wintry boughs only, for the poem is of the shortness of life, and the flight of its singing birds and the palsy of old age that is yet alive; but it is imprudent to go behind the scenes and inspect the properties.—EMPSON (*Seven Types*, 1931, p. 3) uses this "famous example" with its "sound" comparison to "ruined monastery choirs" to illustrate his first type of ambiguity—that which "occurs when a word, a syntax, or a grammatical structure, while making only one statement, is effective in several ways at once."—FAIRCHILD (*Sh. and the Arts*, 1937, p. 33) commends this "matchless figure . . . [of] the fan-vaulting in the partially ruined roof of a Gothic or, more particularly, a 'Perpendicular' church, of which fan-vaulting was a characteristic."—Commenting on Empson, RANSOM (*New Criticism*, 1941, pp. 126-128) calls the figure an example of "*suspended* or *temporary* ambiguity," or "the vehicle whose resemblance will be easy for us presently when the poet identifies his tenor." He adds that "the boughs are vehicle to Shakespeare's unhappy state, and the choirs are vehicle to the boughs, so that we have a vehicle of a vehicle, technically perhaps to be known as a *complex . . . or telescoped* metaphor."

5. the . . . day] SCHMIDT (1875, p. 1424): Such a twilight of the day as.

5-7, 9-11.] Discussing relative constructions ABBOTT (1870, p. 191) remarks: [In lines 5-7] *such as* is used, because *which* follows; in . . . [lines 9-11], *such that*, because *as* follows. So *Hamlet*, iii.4.40-46: "*Such an act that . . . such a deed as.*" [See also the notes to 34.7 f.]

7.] STEEVENS (ed. 1780) compares *The Two Gentlemen*, I.iii.87, "And by-and-by a cloud takes all away."

8. Deaths second self] LEE (ed. 1907) cites—with not unusual inaccuracy—uses of similar phrases by Daniel, *Delia*, 1592, sonnet 45 (1930 ed., p. 33), "sleepe, sonne of the Sable night, Brother to death," and Desportes (*Œuvres*,

1606, pp. 99, 222), *Amours de Diane*, book II, "Fils de la nuict & du silence," and *Amours d'Hippolyte*, sonnet 73, "O frere de la mort."—ALDEN (ed. 1916) on Lee's citations: It is also possible that some resemblance between sleep and death had occurred to a number of persons before ever it was embodied in poetry.

seals vp] SCHMIDT (1875): Closes, shuts.

10.] MALONE (ed. 1790) notes an apparent reminiscence of this line in Gray's *Elegy*, 1751, line 92, "Ev'n in our ashes live their wonted fires." JOHN BRADSHAW (Gray's *Poetical Works*, 1891, p. 225) cites Chaucer's Reeve's prologue (1933 ed., p. 66, line 3882), "Yet in oure asschen olde is fyr yreke," while Gray himself in a footnote acknowledged Petrarch's *Rime*, 203, as his source.—On his compare 9.10 n.

12.] DOWDEN (ed. 1881): Wasting away on the dead ashes which once nourished it with living flame.—BEECHING (ed. 1904): Choked by the ashes which once nourished its flame.—TUCKER (ed. 1924, p. lxxx) thinks this line is borrowed from Lyly, *Euphues and His England*, 1580 (1902 ed., II, 18), "the Torch tourned downewarde, is extinguished with the selfe same waxe which was the cause of his lyght."—KELLNER (*E. S.*, 1933, LXVIII, 72) finds that *with*, usually explained as "by," really means "simultaneously with," and paraphrases lines 9-12: "As the fire goes out when the wood which has been feeding it is consumed, so is life extinguished when the strength of youth is past."



## 74

**B**Vt be contented when that fell areſt,  
 With out all bayle ſhall carry me away,  
 My life hath in this line ſome intereſt, 3  
 Which for memoriall ſtill with thee ſhall ſtay.  
 When thou reueweſt this, thou doeſt reuew,  
 The very part was conſecrate to thee, 6  
 The earth can haue but earth, which is his due,  
 My ſpirit is thine the better part of me,  
 So then thou haſt but loſt the dregs of life, 9  
 The pray of wormes, my body being dead,  
 The coward conqueſt of a wretches knife,  
 To baſe of thee to be remembred, 12  
 The worth of that, is that which it containes,  
 And that is this, and this with thee remaines.

1. *contented when*] Ben., Lint.,  
 Har. *contented when*, Gild.<sup>1</sup> *con-*  
*tented, when* Gild.<sup>2</sup>-Evans, Rid. \**con-*  
*tented: when* The rest.

5. *doeſt*] *dost* Ben., Gild. +.

8. *ſpirit*] *Sprite* Sew.-Evans.

9. *So*] *Since* Hal.

10. *of*] *for* Coll.<sup>3</sup>

*body*] *body*, Herf., Beech.

12. *remembred*] *remembered* Gild.<sup>2</sup>,  
 Sew.<sup>1</sup>, Gent., Mal. +.

1. **But**] Perhaps most commentators consider this word, as in 16.1 and 92.1, a link with the preceding sonnet. In the rearrangements of BENSON, HUGO, BODENSTEDT, VON MAUNTZ, and GODWIN, however (see the Table, II, 113-116), 74 does not follow 73.

1, 2.] CAPELL (in Malone, ed. 1780) cites *Hamlet*, V.ii.347 f., "this fell sergeant, Death, Is strict in his arrest."—SCHMIDT (1874), defining *arest* as the noun for "stop, stay . . . (sc. death)," refers to a similar usage in *Lucrece*, line 1780.—BEECHING (ed. 1904): There is perhaps nothing, even in the sonnets, equal in dignity and beauty to this calm opening.—THEODORE SPENCER (*Death and Elizabethan Tragedy*, 1936, p. 79): The phrase "death's arrest" is found fairly frequently in medieval literature; and it occurs in sixteenth-century lyrics also. . . . Shakespeare had already transformed and amplified it . . . [here].

2. **With . . . bayle**] VERITY (ed. 1890): In allusion to the legal phrase *without bail and mainprize* = a summary form of arrest. [For *all* see 68.10 n.]

3. **this line**] BEECHING (ed. 1904): This verse; as in Sonnet 71.5.

**some interest**] WYNDHAM (ed. 1898): Some revenue of fame falling in, year by year, after my death. Thus tears are 'sorrow's interest' [in *Lucrece*, line 1797. See also 31.7 n.]—POOLER (ed. 1918): "Interest" may mean part or share. . . . The part of my life which is in my verse will continue.

6. **part was**] See 4.4 n.

consecrate] POOLER (ed. 1918): The older and more correct form of "consecrated." [See 87.4 n., ABBOTT (1870, p. 244), and FRANZ (1909, pp. 155 f.).]—With the line TYLER (ed. 1890) compares Martial, *Epigrams*, VII.84, "certior in nostro carmine vultus erit."

7.] MALONE (ed. 1780): Shakspeare seems here to have had the burial service in his thoughts.—With lines 7 f. THOMAS CARTER (*Sh. and Holy Scripture*, 1905, p. 222) compares Ecclesiastes xii.7, "Then shall the dust return to the earth as it was; and the spirit shall return to God who gave it."

11.] CARTWRIGHT (ed. 1859, p. 34) explains: This body, the coward conquest of death's knife. [So TUCKER (ed. 1924).]—PALGRAVE (ed. 1865): Must allude to anatomical dissection, then recently revived in Europe by Vesalius, Fallopius, Paré, and others.—FURNIVALL (ed. 1877, p. lxxv n.): [The line does not refer] to an attempt to stab Shakspeare. I believe it is the "confounding age's cruel knife" . . . [63.10].—DOWDEN (ed. 1881): Does Shakspeare merely speak of the liability of the body to untimely or violent mischance? Or does he meditate suicide? Or think of Marlowe's death, and anticipate such a fate as possibly his own? Or has he . . . been wounded? Or does he refer to the dissection of dead bodies? Or is it "confounding age's cruel knife?"—VERITY (ed. 1890): Surely the last alternative is the only feasible one.—OLIVIERI (*Sh.'s Sonetti*, 1890, p. 313) proposes: [Sh.] is alluding to the . . . death of Christopher Marlow, slain . . . in a tavern brawl because of jealousy over women.—TYLER (ed. 1890): The meaning is, that what of him had not been treasured up in his verse was mean and base, liable to succumb to the assassin's knife.—WYNDHAM (ed. 1898): Metaphorical: the destruction of the body by death and its subsequent corruption is a squalid tragedy.—HERFORD (ed. 1899): It is doubtful whether this conceals a specific allusion. Perhaps it merely illustrates the baseness of the body, which a casual assassin avails to wreck.—BEECHING (ed. 1904) prefers Dowden's last suggestion: I . . . take the "wretch" to be Death, but the image is derived from . . . lines 1, 2. Death is the executioner.—LEE (ed. 1907): [A] conventional reference to the destroying activity of the wretch Time [as in 16.2, 63.10, 100.14].—RIDLEY (ed. 1934): Too specific to be merely a phrase for 'ignoble death,' and it is hard to resist the feeling that there is an allusion to Marlowe's death.—BROOKE (ed. 1936): The *wretch* is the 'churl Death' of Sonnet 32.2.

12. remembred] See Textual Notes and 66.8 n.

13, 14.] VERITY (ed. 1890): The good element in the body is that which it (the body) contains; what it contains is the spirit, and his verse is that spirit. [So POOLER (ed. 1918) and NEILSON and HILL (ed. 1942).]

14. and . . . remains] STEEVENS (ed. 1780) compares *Antony and Cleopatra*, I.iii.104, "And I, hence fleeting, here remain with thee."



## 75

SO are you to my thoughts as food to life,  
 Or as sweet season'd shewers are to the ground;  
 And for the peace of you I hold such strife, 3  
 As twixt a miser and his wealth is found.  
 Now proud as an inioyer, and anon  
 Doubting the filching age will steale his treasure, 6  
 Now counting best to be with you alone,  
 Then betterd that the world may see my pleasure,  
 Some-time all full with feasting on your sight, 9  
 And by and by cleane starued for a looke,  
 Possessing or pursuing no delight  
 Save what is had, or must from you be tooke. 12  
 Thus do I pine and surfeit day by day,  
 Or gluttoning on all, or all away,

---

Omitted by Ben., Gild.-Evans.	ber 6, 1873, p. 732), But. <i>piece</i> Tuck.
2. <i>sweet season'd</i> ] Hyphenated by	conj.
Mal.+.	8. <i>betterd</i> ] <i>better</i> Cap., Conrad
<i>shewers</i> ] <i>showers</i> Lint., Mal.+.	conj., Dubislav conj.
3. <i>peace</i> ] <i>price</i> or <i>sake</i> Mal. conj.	14. <i>or all</i> ] <i>or fall</i> Mal. <sup>1</sup> conj.
<i>prize</i> Sta. conj. ( <i>Athenaeum</i> , Decem-	<i>away</i> , Q.

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CONRAD (*Jahrbuch*, 1882, XVII, 176): For this poem Shakespeare had so few *models* among his predecessors that, with regard to a number of poets at least, we would be far more justified in considering them *horrible examples*.—BEECHING (ed. 1904): This sonnet is perhaps misplaced; it would come better after 52.—HORACE DAVIS (in Alden, ed. 1916): This sonnet seems to gather in itself parts of 47, 48, 52, and 56.—POOLER (ed. 1918) suggests that 75 is an envoy to 56-74. See also the position given it by the rearrangers, II, 85-116.

2. *sweet season'd*] SCHMIDT (1875): Soft, gentle.—POOLER (ed. 1918): Sweet and seasonable, or perhaps better, of the sweet season, *viz.* April.—CASE (in the same) compares Surrey (*Tottel's Miscellany*, 1557, ed. Rollins, 1928, I, 4), "The soote season, that bud and blome furth bringes."—N. E. D. (1919), citing this line: Imbued with sweetness.

3. *the peace of you*] DOWDEN (ed. 1881): The peace, content, to be found in you.—VERITY (ed. 1890) explains *peace* as "enjoyment."—TYLER (ed. 1890): The peaceable possession of you. [ALDEN (ed. 1916) approves this explanation.]—LEE (ed. 1907) explains *for . . . you*: In order to enjoy the peace which your love affords.—POOLER (ed. 1918): The peace that comes to me from your friendship.—ADAMS thinks something may be said for Malone's conjecture *price*, which he explains as "the privilege of possessing you."—See Textual Notes.

4.] Compare 52.1-4.

5. *inioyer*] SCHMIDT (1874): Possessor, proprietor.

6.] DOWDEN (ed. 1881): Perhaps this is the first allusion to the poet, Shakspeare's rival in his friend's favour.—POOLER (ed. 1918) compares 48.7 f.—SCHMIDT (1874) defines *Doubting* as "fearing," and observes that it is "followed by a clause."

8. *betterd*] GEORG DUBISLAV (*Anglia*, 1915, XXXIX, 62) emends to *better*, and explains: "Now holding it for the best to be alone with you, then for better that the whole world sees my joy." CAPELL and then CONRAD (*Archiv*, 1879, LXI, 185) had anticipated this emendation: see Textual Notes. All the editors rightly keep *better'd*, which POOLER (ed. 1918) glosses, "Made happier or prouder . . . by the world's seeing our intimacy."

10. *cleane*] MALONE (ed. 1780): Wholly.—See 47.3 n.

11, 12.] DOWDEN (ed. 1881): Possessing no delight save what is had from you, pursuing none save what must be took from you. [So POOLER (ed. 1918) and TUCKER (ed. 1924).]

12. *be tooke*] See 47.1 n.

13. *pine and surfet*] LEE (ed. 1907) compares *Venus*, line 602, "Do surfet by the eye, and pine the maw." See Sh.'s *Poems*, 1938, p. 62.

13, 14.] ROLFE (ed. 1883, p. 139) compares the interlaced, or chiasitic, construction with that in 27.13 f.

14.] MALONE (ed. 1780): Either feeding on various dishes, or having nothing on my board,—*all* being *away*. [Quoted by POOLER (ed. 1918).]—BEECHING (ed. 1904): Taking all my pleasure in your presence, in your absence having none.



## 76

**V**Hy is my verfe fo barren of new pride?  
 So far from variation or quicke change?  
 Why with the time do I not glance aside 3  
 To new found methods, and to compounds ftrange?  
 Why write I ftill all one, euer the fame,  
 And keepe inuention in a noted weed, 6  
 That euery word doth almoft fel my name,  
 Shewing their birth, and where they did proceed?  
 O know fweet loue I alwaies write of you, 9  
 And you and loue are ftill my argument:  
 So all my beft is drefling old words new,  
 Spending againe what is already fpent: 12  
 For as the Sun is daily new and old,  
 So is my loue ftill telling what is told,

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Omitted by Ben., Gild.-Evans.	8. <i>where</i> ] <i>whence</i> Cap., Wh. conj.,
4, 8. <i>strange?</i> . . . <i>proceed?</i> ] <i>strange</i>	Coll. <sup>3</sup> , Huds. <sup>2</sup> , But.
. . . <i>proceed</i> Q (Folger-Locker).	14. <i>loue</i> ] <i>love</i> , Cap., Coll., Del.,
7. <i>fel</i> ] Lint. <i>tell</i> Cap., Mal.+.	Wh. <sup>1</sup> , Hal., Tuck.
<i>spell</i> Nicholson conj. (Cam. <sup>2</sup> ).	<i>told</i> , Q.

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MAIN (*Treasury*, 1880, p. 293): This sonnet breaks a sequence observable in the three preceding and the one succeeding it . . . [and] should be read with . . . 105 . . . and 108.—HENRY (*Sonnets de Sh.*, 1900, pp. 160 f.) thinks this sonnet Sh.'s attack on the euphuistic language used by his rival poets.—BEECHING (ed. 1904): This sonnet opens a new section dealing with the poet's verse and that of other writers. . . . If 76 and 77 were interchanged, the subject would run on without a break.

1-4.] STEUERWALD (*Lyrisches im Sh.*, 1881, pp. 18 f.): This question . . . proves unequivocally that he [Sh.] endeavored to give his creations a noble, natural simplicity, free of external glitter and flashy decoration; and that he did this not instinctively, but in full, clear consciousness of how greatly thereby he was contrasted with his contemporaries.—MACKAIL (*Lectures*, 1911, p. 198): [This passage] has a special significance. For it indicates clearly . . . that Shakespeare was deliberately using a poetical form which was passing out of vogue, but in which his genius saw hitherto unreached possibilities.—BROOKE (ed. 1936): Compare Sonnet 32.5-8. Shakespeare might have in mind . . . the terrific variety of form in Barnes's *Parthenophil and Parthenophe* (1593).

3. *with the time*] POOLER (ed. 1918): Following the fashion. [So TUCKER (ed. 1924).]—ADAMS: Perhaps "with the passage of time"; i. e. as I continue to write year after year.

4. **compounds**] SCHMIDT (1874): Compositions.—*N. E. D.* (1891), citing this line: Compound words.

6.] SCHMIDT (1874) explains *invention*: Imaginative faculty as well as poetic fiction.—STEEVENS (ed. 1780) glosses *in . . . weed*: In a dress by which it is always *known*, as those persons are who always wear the same colours.—DOWDEN (ed. 1881) explains the line: Keep imagination, or poetic creation, in a dress which is observed and known.—FLEAY (*Biographical Chronicle*, 1891, II, 218) thinks the verse throws light on the date of composition, as "Sonnets were popular till 1595."—POOLER (ed. 1918): Invention is imagination or the product of imagination,—Why do I dress my thoughts in a well-known style? [He compares 105.7–12.]—TUCKER (ed. 1924): [Lines 6–8 indicate] that a number of Shakespeare's sonnets were already known and his style (as well as theme) recognised.—MATTINGLY (*P. M. L. A.*, 1933, XLVIII, 707) asks why, after the sonnet vogue died around 1597, Sh. must have dropped it. He "does not seem to have intended his sonnets for publication, . . . and certainly his friend Drayton, who did publish, did not lose interest in the sonnet form in 1597."

7. **almost fel**] The CAPELL-MALONE emendation to *tell* is accepted by all the editors (see Textual Notes).—W. E. ORMSBY (*N. & Q.*, August 16, 1902, p. 126) explains, Sh. always "wrote to the same purpose. . . . The person addressed could recognize the author as plainly as if the sonnet had been signed" by the author.—See II, 51.

8. **their, they**] Referring to *euery word*, which is loosely considered a plural. Compare the note to *disperse*, 78.4.

**where**] SCHMIDT (1875): Whence.

9, 10.] LEE (ed. 1907) compares Sidney, *Astrophel and Stella*, 1591, sonnet 90 (1922 ed., II, 278), "For nothing from my wit or will doth flowe: Since all my wordes thy beautie doth indite."—For *argument* see the note to 38.2 f.

11, 12.] Compare 59.1–4.



## 77

Thy glasse will shew thee how thy beauties were,  
 Thy dyall how thy pretious mynuits waste,  
 The vacant leaues thy mindes imprint will beare, 3  
 And of this booke, this learning maist thou taste.  
 The wrinckles which thy glasse will truly shew,  
 Of mouthed graues will giue thee memorie, 6  
 Thou by thy dyals shady stealth maist know,  
 Times theeuish progresse to eternitie.  
 Looke what thy memorie cannot containe, 9  
 Commit to these waste blacks, and thou shalt finde  
 Those children nurst, deliuerd from thy braine,  
 To take a new acquaintance of thy minde. 12  
 These offices, so oft as thou wilt looke,  
 Shall profit thee, and much enrich thy booke.

- 
- |   |  |
|---|--|
| 1. <i>were</i> ] <i>wear</i> Gild. <sup>2</sup> +           | (in Jortin, <i>Miscellaneous Observations</i> ,  |
| 3. <i>The</i> ] <i>These</i> Cap., Mal. <sup>2</sup> conj., | 1732, II, 247 f.), Cap., Mal.+.                  |
| But., Wal., Bray <sup>2</sup> .                             | 11. <i>braine</i> ,] <i>brain</i> Gollancz, But. |
| 4. <i>this booke</i> ] <i>thy book</i> Mal. conj.           | 13, 14. Ew. substitutes (by error)               |
| 6. <i>thee</i> ] <i>the</i> Ben., Gild., Sew., Mur.,        | 108.13, 14.                                      |
| Gent., Evans.   | 13. <i>oft</i> ] <i>soft</i> Mal. <sup>1</sup>   |
| 10. <i>blacks</i> ] <i>blanks</i> Theobald conj.            | 14. <i>thy</i> ] <i>my</i> Cap.                  |
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STEEVENS (ed. 1780): Probably this Sonnet was designed to accompany a present of a book consisting of blank paper.—MALONE (the same): We learn from . . . [122] that Shakspeare received a *table-book* from his friend. [So BROOKE (ed. 1936).]—NICHOLSON (*N. & Q.*, February 20, 1869, p. 166) suggests (see lines 1–3) that 77 was “written in a gift table-book . . . having a looking-glass and a portable dial on or in either cover. . . . [No other suggestion can explain why Sh.,] when writing a sonnet on a blank-leaved book, and ending it with reference to the book only, should . . . twice bring in two objects otherwise unconnected.” [So KELLER (*Sh.s Werke*, 1916, XV, 514), as if original with him.]—FLEAY (*Macmillan's*, 1875, XXXI, 443 n.): Sonnet 77 is intercalatory, written as if sent with a set of tablets as a present: it is put in to explain 122.—DOWDEN (ed. 1881) conjectures: Shakspeare, who had perhaps begun a new manuscript-book with Sonnet LXXV., and who, as I suppose, apologised for the monotony of his verses in LXXVI., here ceased to write, knowing that his friend was favouring a rival, and invited his friend to fill up the blank pages himself. . . . Beauty, Time, and Verse formed the theme of many of Shakspeare's sonnets; now that he will write no more, he commends his friend to his *glass*, where he may discover the truth about his *beauty*; to the *dial*, where he may learn the progress of *time*; and to this *book*, which he himself—not Shakspeare—must fill.—WYNDHAM (ed. 1898): Whether the book was wholly, or par-

tially blank, the sense is clear:—viz., that the Friend is to set down the reflections suggested by his glass and dial, on the blank pages of a book sent him by the Poet.—BEECHING (ed. 1904): An occasional poem to which we have not the complete clue. The “wrinkles” of line 5 makes it impossible to regard it as an *envoy* to the sonnets before it.—POOLER (ed. 1918): Verses sent with a gift of a MS. book and also perhaps a pocket dial, and a mirror. [Later, annotating 104.11, he remarks that this line indicates that 77 seems “to be addressed to a different person or to be out of place.”]—TUCKER (ed. 1924): [77 is concerned] with a number of presents (probably on a birthday). They are (1) a looking-glass, (2) a watch, (3) a book for manuscript notes, (4) at least one book on some branch of learning, (5) a book of ‘offices’ or prayer-book. The writer intimates the moral use of each. . . . [The] tone is that of a senior to a boy (cf. 108.5, 126.1). Had it not appeared under Shakespeare’s name, it might have been guessed to be by Daniel while tutor to Herbert. . . . If . . . Shakespeare himself was once ‘a schoolmaster’ . . . the sonnet might well be an early composition of that period.—The sonnet seems to me (as to Steevens, Malone, and Wyndham) to say that Sh. gave his friend only one gift, not the alarming array of gifts enumerated by Pooler and Tucker. (If the friend was an earl, he would presumably have had more valuable dials and mirrors than any poor actor could afford.) There is much to be said for MALONE’s conjecture of *These* for *The* (line 3: see Textual Notes): compare *this booke* (line 4) and *these waste bla[n]cks* (line 10). ADAMS calls *These* “almost a necessary emendation.”

1.] LEE (Sh.’s *Complete Works*, 1907, XXXIX, 27) compares *Venus*, line 506, “Oh neuer let their crimson liueries weare.”

2. **dyall**] POOLER (ed. 1918): A pocket dial.—See also line 7 n. and the introduction.

4.] **VERITY** (ed. 1890): That is, the learning that time flies.—BEECHING (ed. 1904): And thou mayst taste of this learning—what the glass and dial have taught thee—by means of this book.—CASE (in Pooler, ed. 1918): “This learning” is “thy mind’s imprint,” which, of course, may include any reflections taught him by his glass and dial; this book = the vacant leaves. . . . We have then three things: the glass shows waste of beauty, the dial waste of time, and the now vacant leaves, or book, will show his mind’s imprint, his wisdom or learning. . . . He can *taste* his mind’s imprint, the learning he put in the book.

5. **truly**] POOLER (ed. 1918): Does this mean “unlike my poetry”?

6. **Of mouthed graues**] MALONE (ed. 1780): Of *all-devouring* graves. [He cites *Venus*, line 757, “VVhat is thy bodie but a swallowing graue,” and *King John*, II.i.354, “And now he [Death] feasts, mousing the flesh of men.”]—Compare *trenches*, 2.2, *parallels*, 60.10, and the notes to 19.9 f.

7. **shady stealth**] SCHMIDT (1875, p. 1417): Stealing shadow. [So POOLER (ed. 1918) and NEILSON and HILL (ed. 1942). See 36.6 n.]—ROLFE (ed. 1883): The stealthy motion of the shadow.—G. G. LOANE (*T. L. S.*, March 19, 1925, p. 200): It is difficult to believe that “thy dial’s shady stealth” refers to a watch and not a sun-dial. Assuming that it was part of the gift, it would not be at all “unlikely” if it was portable, the sort of thing by which Lydgate [*The Siege of Thebes*, lines 1047–1050, ed. Axel Erdmann, 1911, I, 45] long before had been able to tell that it was nearly nine o’clock, or the doubtless more elaborate instrument described in [Chapman and Shirley’s] *The Tragedy of Philip Chabot* [1639, I.i.48–53, Parrott’s Chapman, 1910, [I], 276]:



There's no needle  
 In a sun-dial, plac'd upon his steel  
 In such a tender posture that doth tremble,  
 The timely dial being held amiss,  
 And will shake ever till you hold it right,  
 More tender than himself.

The point of this comparison is, of course, the compass, but the dial to which it was attached was clearly portable.—See also the notes to 104.9 f.

8.] MALONE (ed. 1790) compares "thievish minutes" in *All's Well*, II.i.169, and "Time, the subtle thief of youth," in Milton's sonnet (1899 ed., p. 19) on his twenty-third birthday.

9. Looke what] See 37.13 n.

9, 10.] MASSEY (ed. 1888, p. 157) believes (see 110.9 n.) that here Sh. "had in mind the [Spanish] saying, *Escritura es buena memoria*,—writing is good memory."

10. blacks] THEOBALD's conjecture *blanks* has been accepted by all the editors except PORTER (ed. 1912). See Textual Notes.—NICHOLSON (*N. & Q.*, January 10, 1891, p. 24) argues that *blacks* is correct, meaning that the "tables" were "made of slate, or of some black composition." He cites DOUCE (*Illustrations*, 1807, II, 227): "They were sometimes made of slate in the form of a small portable book with leaves and clasps."—POOLER (ed. 1918): Blank is a privative word used to connote the absence, partial or complete, of writing or other marks.

11.] POOLER (ed. 1918): The meaning is—you will see your thoughts—these children of your brain—nursed, *i. e.* tended or taken care of.—BROOKE (ed. 1936) on *deliuerd*: A contracted relative clause: who shall be delivered.

11, 12.] DOWDEN (ed. 1881): My verses have grown monotonous and wearisome; write yourself, and you will find novelty in your own thoughts when once delivered from your brain and set down by your pen.—REED (ed. 1923): Your thoughts, written in the pages ('waste blanks') of this book, will seem new when you reread them, as children, sent out to nurse, are grown and changed when brought back to their parents.

13. offices] VERITY (ed. 1890): Duties carried out.—POOLER (ed. 1918): The duties performed by glass and dial, in suggesting thoughts and by the diary in preserving them.—TUCKER (ed. 1924): Some authorised form of divine service, as in the Morning and Evening Prayer of the Church of England, or in the Roman breviary. The next words are practically an injunction to 'look' into them often.—BROOKE (ed. 1936): Those of committing your thoughts to the *waste blanks* and of re-reading them.

thy booke] Readers who agree with the interpretations (see above) of Nicholson, Pooler, or Tucker should be interested in O. M. DALTON's "A Portable Dial in the form of a book [1593], with Figures derived from Raymond Lul," *Archaeologia*, 1925, LXXIV, 89-102.

## 78

SO oft haue I inuok'd thee for my Muse,  
 And found such faire assistance in my verse,  
 As euery *Alien* pen hath got my vse, 3  
 And vnder thee their poesie disperse.  
 Thine eyes, that taught the dumbe on high to sing,  
 And heauie ignorance aloft to flie, 6  
 Haue added fethers to the learneds wing,  
 And giuen grace a double Maiestie.  
 Yet be most proud of that which I compile, 9  
 Whose influence is thine, and borne of thee,  
 In others workes thou doost but mend the stile,  
 And Arts with thy fweete graces graced be. 12  
 But thou art all my art, and doost aduance  
 As high as learning, my rude ignorance.

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7. *learneds*] *Learned's* Gild.+.  
*learnedst* Anon. conj. (Cam.).

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For the rival poet, or poets, featured in this and subsequent sonnets see II, 277-294.

1-4.] ADAMS: Sh. claims to have been the *first* poet to discover and celebrate the worth of the friend. [So WALSH (ed. 1908, p. 270).]

2. *assistance*] WILLIAM ARCHER (*Fortnightly*, 1897, LXVIII, 826): Such assistance as comes, not from a patron, but from a Muse—in other words, impulse and inspiration. [Here speaks a Pembrokist, not a Southamptonite.]

3. *As*] I. e. that. See ABBOTT (1870, pp. 76 f.) and FRANZ (1909, pp. 455 f.).

*Alien*] SCHMIDT (1874): Belonging to others.

*got my vse*] SCHMIDT (1875) defines *vse*: Practice, habitual exercise.—VERITY (ed. 1890): That is, caught my tricks of style; or perhaps, imitated my habit of writing poems to you.—POOLER (ed. 1918) paraphrases the line: That poets who are strangers to you have fallen into my habit of addressing you in verse.—LEE (ed. 1907) on lines 3 f.: Among the . . . [Earl of Southampton's] poetic eulogists were, besides Nashe, Barnabe Barnes, Gervase Markham, John Florio, Samuel Daniel, John Davies, George Chapman, and many others. . . . One or other of them is doubtless referred to in these sonnets. [An equally long list of somewhat later dates could be provided for Pembroke.]

4. *vnder thee*] POOLER (ed. 1918): Under your patronage or countenance.

*disperse*] ABBOTT (1870, p. 299): [Here] the plural nominative is implied from [*euery* . . . *pen*, line 3. See 76.8 n.]

5. *on high*] N. E. D. (1898): Aloud.

5, 6.] LEE (ed. 1907) compares Spenser's sonnet to Essex in *The Faery Queen*, 1590 (1908 ed., p. 140), "But when my Muse, whose fethers, nothing



flitt, Doe yet but flagg, and lowly learne to fly, With bolder wing shall dare alofte to sty."

5-8.] BEECHING (ed. 1904): The "dumb ignorant" is Shakespeare; the "gracious learned" is some other poet of whom we thus hear for the first time.

6. heauie ignorance] MALONE (ed. 1780) notes that the identical phrase is in *Othello*, II.i.144; LEE (ed. 1907), POOLER (ed. 1918), and others, that it means Sh. himself.

flee] Many editors erroneously describe one copy of Q as reading *flee*: see II, 5.

7. learneds] DYCE (ed. 1857) compares Spenser, *Tears of the Muses*, 1591, lines 215 f. (1908 ed., p. 73), "Each idle wit . . . doth the learneds taske upon him take."—ABBOTT (1870, p. 20): If the text were correct, . . . [*learneds*] would be an instance of an adjective inflected like a noun. . . . But probably the right reading is "learned'st." [The editors (see Textual Notes) agree with his first, not his second, idea.]—POOLER (ed. 1918): [Line 7 is a] metaphor from hawking: feathers missing or broken were replaced by sound ones or spliced.

8. grace] POOLER (ed. 1918) sees a probable reference here to "the rival poet"; TUCKER (ed. 1924), to "beauty and charm (of style)"; ADAMS, to "the learned poet whose verse has both scholarship and beauty."

9. compile] SCHMIDT (1874): Write, compose. [See 85.2.]

10. influence] SCHMIDT (1874): Inspiration.

11. others workes] WYNDHAM (ed. 1898): More Rival Poets than one are referred to. [See II, 277 f.]

12. Arts] DOWDEN (ed. 1881): Learning, scholarship. [He compares *Love's Labor's Lost*, II.i.44 f., "A man . . . Well fitted in arts, glorious in arms." See 14.10 n.]

13. aduance] SCHMIDT (1874): Raise to a higher worth and dignity.—ONIONS (1911): Raise, lift up. [So DOWDEN (ed. 1881) and POOLER (ed. 1918).]

## 79

*W*hilft I alone did call vpon thy ayde,  
 My verfe alone had all thy gentle grace,  
 But now my gracious numbers are decayde, 3  
 And my fick Mufe doth giue an other place.  
 I grant (fwet loue) thy louely argument  
 Deferues the trauaile of a worthier pen, 6  
 Yet what of thee thy Poet doth inuent,  
 He robs thee of, and payes it thee againe,  
 He lends thee vertue, and he stole that word, 9  
 From thy behauour, beautie doth he giue  
 And found it in thy cheeke: he can affoord  
 No praife to thee, but what in thee doth liue. 12  
 Then thanke him not for that which he doth fay,  
 Since what he owes thee, thou thy felfe dooft pay,

2. *thy*] *the* Ew.

6. *trauaile*] *travell* Ben., Gild.<sup>1</sup>,  
Sew.<sup>1</sup>

9. *word*,] Gild.<sup>1</sup>, Har. *word*. Ben.  
*word* The rest.

10. *From*] *For* Gollancz.

*behauour*,] Ben., Lint., Har.  
\**behaviour*; The rest.

14. *thee*] *to thee* Gent.

*pay*, Q.

ALDEN (ed. 1916): A number of critics have assumed that the tone of these [rival-poet] sonnets is such as to indicate animosity between Sh. and the "rival poet." I find nothing in them which would not be appropriate if the two were excellent friends.—ROBERTSON (*Problems*, 1926, p. 224): 79 is . . . a spiteful whine, putting a silly argument. . . . To say that when A praises B for virtue and beauty he has stolen these attributes from B to give him them again, is to formulate an imbecility not to be matched in these or any other Sonnets. . . . There is not a line that rises above commonplace, and few that do not sink below it.

3. *gracious*] SCHMIDT (1874): Attractive.—POOLER (ed. 1918): Pleasing; cf. lxii.5.

4. *giue . . . place*] On the other poet, or poets, to whom Sh. gave place see II, 277-294.

5. *thy louely argument*] BEECHING (ed. 1904): The theme of your loveliness. [So ROLFE (ed. 1883).]—See the note to 38.2 f.

7. *thy Poet*] POOLER (ed. 1918): Probably the rival poet, rather than alien pens in general.—TUCKER (ed. 1924): Any poet who writes of *you*.

9, 10.] If they be taken literally, these lines, praising the virtue of the friend, are only one of many indications that Sh. is *not* addressing the same man (or woman!) throughout. See the introduction to 70.

11. *affoord*] SCHMIDT (1874): Offer. [See 85.7, 105.12.]

14. *owes*] TUCKER (ed. 1924): Such poems are regarded as a debt due to a patron; cf. 83.4.



## 80

O How I faint when I of you do write,  
 Knowing a better spirit doth vse your name,  
 And in the praise thereof spends all his might, 3  
 To make me tounge-tide speaking of your fame.  
 But since your worth (wide as the Ocean is)  
 The humble as the proudest faile doth beare, 6  
 My lawsie barke (inferior farre to his)  
 On your broad maine doth wilfully appeare.  
 Your shallowest helpe will hold me vp a floate, 9  
 Whilst he vpon your foundleffe deepe doth ride,  
 Or (being wrackt) I am a worthlesse bote,  
 He of tall building, and of goodly pride. 12  
 Then If he thriue and I be cast away,  
 The worst was this, my loue was my decay.

6. *humble*] *humblest* Anon. conj. (Cam.).

9. *a floate*] *aloft* Rolfe (ed. 1905).

10. *Whilst*] *While* Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>, Bull.

11. *wrackt*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Wh.<sup>2</sup>, Rol., Oxf., Bull., Wal., Yale, Brk., Kit., Har. *wreck'd* The rest.

SARRAZIN (*Aus Sh.'s Meisterwerkstatt*, 1906, p. 83) is reminded by 80 of *The Merchant of Venice*, I.i.8-14.—ERICH HARTMANN (*Naturschilderung . . . bei Sh.*, 1908, p. 26) observes that Sh. usually describes the ocean as hostile to man: [But] in his use of metaphorical phrases the influence of Petrarchanism is evident, and the *concetti* style injures the poetic effect.—W. B. WHALL (*Sh.'s Sea Terms Explained*, 1910, pp. 107 f.) notes that 80 is perhaps "the most nautical" of the sonnets, in all of which "there is not a single 'professional' sea simile," not one allusion "which could not be made by a landsman." He suggests that Sh. in the sonnets, except for 80 and 86, deliberately "steered clear of mere nautical allusions, which, allowable in the dialogue of a play, would be out of place in poetry."

1. *faint*] POOLER (ed. 1918): Feel discouraged.

2. *a better spirit*] POOLER (ed. 1918): A greater genius. [He compares Breton, *Wit's Trenchmore*, 1597 (Grosart's Breton, 1879, II, b, 19), "least . . . I doo . . . obscure her praise, that may bee pend by a better spirit." See also *that able spirit*, 85.7.]—WALKER (*Critical Examination*, 1860, I, 193, 198) notes that in Sh. *spirit*, as here, is "almost always" a monosyllable.

5-9.] STEEVENS (ed. 1780) compares a passage in *Troilus and Cressida*, I.iii.34-44, which uses "shallow bauble boats," "strong-ribb'd bark," "saucy boat," and other nautical figures.—VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 317)

notes resemblances to Ovid's *Tristia*, II.328–330, "Illud erat magnae fertilitatis opus. Non ideo debet pelago se credere, siqua Audet in exiguo ludere cumba lacu."

6. **humble, proudest**] BROOKE (ed. 1936): The superlative ending is employed but once for euphony's sake. [ABBOTT (1870, p. 287) explains: "The *est* of the second adjective modifies the first." See also 21.6 n.]

7. **sawsie**] SCHMIDT (1875): Impudent, insolent.—Lee (ed. 1907): The image [in line 7] is frequent in the sonneteers. [He compares Barnes, *Parthenophil and Parthenophe*, 1593, sonnet 91 (1904 ed., I, 222), "my Thoughts' swift pinnace," and Lodge, *Phillis*, 1593, sonnet 11 (the same, II, 8), "My frail and earthly bark, . . . My brittle boat." But these are not *saucy* barks.]

8. **wilfully**] SCHMIDT (1875): Saucily.—*N. E. D.* (1924), citing this line as its last example: At will, freely.

12. **tall building**] SCHMIDT (1874, 1875): Large and strong construction, frame.—L. G. C. LAUGHTON (*Sh.'s England*, 1917, I, 145 f.): A ship of importance was a 'tall ship,' whether from the height of her masts or from the manner in which parts of her hull were built up above the water. Shakespeare uses the adjective 'tall' five times with this connotation.

13. **Then If**] BROOKE (ed. 1936): It is tempting to believe that the capitalized *If* . . . indicated the author's emphasis. [Temptation should be resisted.]



## 81

OR I shall liue your Epitaph to make,  
 Or you suruiue when I in earth am rotten,  
 From hence your memory death cannot take, 3  
 Although in me each part will be forgotten.  
 Your name from hence immortall life shall haue,  
 Though I (once gone) to all the world must dye, 6  
 The earth can yeeld me but a common graue,  
 When you intombd in mens eyes shall lye,  
 Your monument shall be my gentle verfe, 9  
 Which eyes not yet created shall ore-read,  
 And touns to be, your beeing shall rehearse,  
 When all the breathers of this world are dead, 12  
 You still shall liue (such vertue hath my Pen)  
 Where breath most breaths, euen in the mouths of men.

1. Or] O Knt.<sup>2</sup> Whe'r Sta. conj.  
 (*Athenaeum*, January 3, 1874, p. 21).  
 Though Stengel conj. (*E. S.*, 1881, IV,  
 10).

*I shall] shall I* Gild.-Evans.

1, 2. make,...rotten,] make?...Rot-  
 ten? Gild.-Evans.

2. Or you] You will Stengel conj.  
 (*loc. cit.*).

8. lye,] Ben., Lint., Gild.<sup>1</sup> \*lie.  
 The rest.

11, 12. rehearse,...dead,] Lint., But.,  
 Har. rehearse....dead, Ben., Gild.<sup>1</sup>  
 \*rehearse:...dead, Gild.<sup>2</sup>, Walker conj.  
 (*Critical Examination*, 1860, III, 361).  
 rehearse,...dead? Gent. \*rehearse...  
 dead; Glo., Wh.<sup>2</sup>, Rol., Wynd., Neils.,  
 Wal., Tuck., Kit. rehearse,...dead;  
 The rest.

14. breaths] kills Sta. conj. (*loc. cit.*).  
 euen] e'en Sew.<sup>1</sup> ev'n Sew.<sup>2</sup>-  
 Evans.

COLERIDGE (*Biographia Literaria*, 1817, I, 32 f.) reprints lines 5-14 to refute the notion of Pope and others that Sh. was ignorant "of his own comparative greatness."—WHITE (ed. 1865, p. 151) is puzzled by Sh.'s "boasts of giving deathless fame to the subjects of his verse." They are inconsistent with what is known of Sh.'s character. "He might have written thus jestingly; but could he have made such an assertion repeatedly in sad and serious earnest, and in his own person? And if his sonnets were merely complimentary, would he not rather have said that immortality was secured for his verses by their subject?" But see 18.9-14 n.—POOLER (ed. 1918): This should perhaps follow xviii.—EMPSON (*Seven Types*, 1931, p. 69): Any two consecutive lines in this, except 2-3 and 10-11 for accidental reasons, make a complete sentence when separated from their context.—TRAVERSI (*Approach to Sh.*, 1938, p. 42), commenting on the same singularity: The device is, in itself, of little poetic value; but it suggests the degree of verbal control behind the Sonnets.—KATHLEEN TILLOTSON (Drayton, 1941 ed., V, 141) finds "some obvious verbal reminiscences" of 81 (see also the introduction to 63) in Drayton's sonnet 43 (1932 ed., II, 332), "Whilst thus my Pen strives to eternize thee" (1599).

1, 2. Or . . . Or] For this usage see ABBOTT (1870, p. 92) and FRANZ (1909, p. 470).

3. From hence] TYLER (ed. 1890): From these poems [as in line 5. So POOLER (ed. 1918) and TUCKER (ed. 1924).]—BROOKE (ed. 1936) explains that *From hence* in line 3 means "from the earth," in line 5 "henceforward."

4. in . . . part] BEECHING (ed. 1904): Every characteristic of me.—POOLER (ed. 1918): All that I am.

7.] IVOR BROWN and GEORGE FEARON (*Amazing Monument*, 1939, pp. 27 f.): Shakespeare's grave was in the chancel [of the Stratford parish church], which was a place of honour. "The earth can yield me but a common grave," he himself had written in early life. . . . The honorific site of his tomb . . . had no direct connection with his poetry and plays. . . . The poet had a right to lie in the Chancel, not because of his immortal verse, but as a lessee of tithes. As ever in England, property was more than poetry.

8. in mens eyes] POOLER (ed. 1918): Being present to the mind's eye, by virtue of my descriptions.

9.] LEE (ed. 1907) compares Daniel, *Delia*, 1592, sonnet 34 (1930 ed., p. 27), "This [sonnet] may remaine thy lasting monument."

9-14.] BEATRIX, COUNTESS OF PEMBROKE (*Pall Mall Magazine*, 1897, XIII, 149), describes a portrait by Van Dyck of William Herbert, third earl, preserved at Wilton House, on the back of which on "old parchment . . . in seventeenth-century character" are written 81.9-14.—LEE (*Life*, 1898, p. 412 n.): On May 5[, 1898,] . . . the inscription was unanimously declared by palaeographical experts to be a clumsy forgery unworthy of serious notice. [See also II, 203.]—T. H. MCGRAIL (*Sir William Alexander*, 1940, p. 29) compares Alexander's *Aurora*, 1604, sonnet 85 (Kastner and Charlton's *Alexander*, 1929, II, 507):

Some yet not borne surueying lines of mine,  
Shall enuie with a sigh, the eyes that view'd  
Those beauties with my bloud so oft imbrude, . . .  
Then shall thy fame ore all vntainted flie,  
Thou in my lines, and I shall liue in thee.

10, 11.] EMPSON (*Seven Types*, 1931, p. 69): *Tongues* can *over-read* as well as *eyes*, and this would leave either *being* the subject of *rehearse*, or both *tongues* and *eyes*. However, *tongues* is particularly connected with *rehearse*, because the contrast of *your being* with *to be* ('in order to be') shows the transient *tongues rehearsing* your ideal *being*, lapping up your blood as it were. [A passing strange note by a modern master.]

12. breathers . . . world] MALONE (ed. 1790) compares *As You Like It*, III.ii.297, "no breather in the world but myself."—GOLLANCZ (ed. 1896): The present generation.—TUCKER (ed. 1924): Those who breathe the breath of life in the world of now ('*this*' is stressed).

14.] VERITY (ed. 1890) compares Ennius (Cicero, *Tusculan Disputations*, I.xv.34), "Volito viva, per ora virum." So LEE (ed. 1907), POOLER (ed. 1918), and TUCKER (ed. 1924).—WYNDHAM (ed. 1898): In Shakespeare's day the *breath* was all but identified with the spirit, and the *mouth*, consequently, is held in special honour by platonic writers.—BEECHING (ed. 1904): As one who lives is called *par excellence* a "breather" (line 12), you shall live in the very realm of breath.



## 82

I Grant thou wert not married to my Muse,  
 And therefore maiest without attaint ore-looke  
 The dedicated words which writers vse 3  
 Of their faire subiect, blessing euery booke.  
 Thou art as faire in knowledge as in hew,  
 Finding thy worth a limmit past my praise, 6  
 And therefore art inforc'd to seeke anew,  
 Some fresher stampe of the time bettering dayes.  
 And do so loue, yet when they haue deuifde, 9  
 What strained touches Rhethorick can lend,  
 Thou truly faire, wert truly simpathizde,  
 In true plaine words, by thy true telling friend. 12  
 And their grosse painting might be better vf'd,  
 Where cheekes need blood, in thee it is abus'd.

- 
- |   |   |
|---|---|
| 2. <i>maiest</i> ] <i>mayst</i> Ben.+.                            | 9. <i>so</i> ] <i>so</i> , Cap., Mal.+ (except              |
| 4. <i>faire subiect, blessing</i> ] ' <i>fair</i> ' sub-          | Har.).  |
| ject ' <i>blessing</i> ' Tuck.                                    | 12. <i>true plaine</i> ] Hyphened by                        |
| 5. <i>faire</i> ] Quoted by Tuck.                                 | Walker conj. ( <i>Critical Examination</i> ,                |
| 7. <i>art</i> ] <i>are</i> Gild. <sup>1</sup> , Sew. <sup>1</sup> | 1860, I, 35), Sta., Dyce <sup>2</sup> , Dyce <sup>3</sup> , |
| 8. <i>time bettering</i> ] Ben., Lint.                            | Huds. <sup>2</sup>  |
| <i>time's bettering</i> Cap. <i>time-bett'ring</i>                | <i>true telling</i> ] Hyphened by Gild. <sup>2</sup> ,      |
| Wh. <sup>2</sup> Hyphened by the rest.                            | Sew. <sup>1</sup> , Mur., Gent.+.                           |
- 

1. *married to*] SCHMIDT (1875): Closely joined to, harmonious with.—DOWDEN (ed. 1881): His friend had perhaps alleged in playful self-justification that he had not married Shakspeare's Muse, vowing to forsake all other, and keep only unto her.

2. *attaint*] SCHMIDT (1874): Disgrace.—*N. E. D.* (1885), citing this line: Touch of dishonour.

*ore-looke*] SCHMIDT (1875): Peruse.

2, 3.] VERITY (ed. 1890): The sense is, you may without doing wrong read over the dedications of writers who address their books to you.

3. *dedicated words*] DOWDEN (ed. 1881): This may only mean *devoted words*, but probably has reference, as the next line seems to show, to the words of some dedication prefixed to a book.—WYNDHAM (ed. 1898): [A reference] to the body of the book—the praises dedicated to their object—and not merely to the prefixed dedication.—H. D. GRAY (*P. M. L. A.*, 1915, XXX, 636 n.): [82 and 83] *could* not have been written to Southampton, who had twice received Shakespeare's 'dedicated words.'—ALDEN (ed. 1916): Line 4 surely does not suggest a particular book, but books addressed to patrons generally.—POOLER (ed. 1918), observing that the meaning "inscribed" for *dedicated* is supported

by 95.8: The dedication would contain the patron's name.—According to MURRY (*Adelphi*, 1931, n. s., II, 202), Sh. is referring to the dedications of his two long poems to Southampton, "and the signs are that he is hurt" because his patron was not actually "married to my Muse."—ADAMS: Sh. commonly uses *dedicate* in the sense of "devote," and in that sense I believe it to be here used.

4. **blessing euery booke**] BEECHING (ed. 1904): I. e. every book presented. The dedications here spoken of were not necessarily printed.—POOLER (ed. 1918): "To bless" is to sanctify as if by the sign of the cross.—TUCKER (ed. 1924) omits the usual comma between *subiect* and *blessing*: [Hence] we get the meaning '*which they habitually use concerning their 'fair' subject as blessing (by his inspiration and favour) whatever the book may be.*' [But, like many others of his repunctuated passages, this seems a bit over-subtle.]—BROOKE (ed. 1936): I think it is the friend who blesses every book by accepting its dedication to himself.

5.] DOWDEN (ed. 1881): [Sh.] had celebrated his friend's beauty (hue); perhaps his learned rival had celebrated the patron's knowledge.—On *hew*, which can mean "shape," "figure," "complexion," see 20.7 n.

5, 6.] POOLER (ed. 1918): The meaning is the same as if the verb had not taken the place of the participle, and *vice versa*, *viz.* "Thou being as fair . . . Dost find," etc.

6. **limmit**] SCHMIDT (1874): Extent, reach.

8. **stampe**] SCHMIDT (1875): Instrument by which an impression is made. [So ONIONS (1911), but the use is figurative here.]

**time bettering dayes**] LEE (ed. 1907) compares 32.10, but 32.5 is more appropriate.—*N. E. D.* (1912) cites only this example of the compound.

9. **they**] The plural here and in line 13 is explained by the *writers* of line 3.

10. **strained touches**] POOLER (ed. 1918): Touches of exaggeration, as in xvii.12, "stretched metre" is the exaggeration of poetry.

11, 12.] SCHMIDT (1875): My plain words were most suitable to, expressed best, thy fair nature.—POOLER (ed. 1918) glosses *truly simpathizde*: Represented to the life.—TUCKER (ed. 1924): The friend's beauty is 'true' (to the ideal pattern, 62. 6); the writer's work is done with 'true' (i. e. heartfelt) understanding; the words which he employs are 'true' (sincere and not 'strained'); and what he tells is 'true' (to the facts).

13, 14. **better vs'd, it is abus'd**] DOWDEN (ed. 1881) compares *Love's Labor's Lost*, II.i.226 f., "This civil war of wits were much better used On Navarre and his bookmen, for here 'tis abused."

14. **cheekes need blood**] Compare 67.10.



## 83

**I** Neuer faw that you did painting need,  
 And therefore to your faire no painting fet,  
 I found (or thought I found) you did exceed, 3  
 The barren tender of a Poets debt:  
 And therefore haue I flept in your report,  
 That you your selfe being extant well might shew, 6  
 How farre a moderne quill doth come to short,  
 Speaking of worth, what worth in you doth grow,  
 This silence for my sinne you did impute, 9  
 Which shall be most my glory being dombe,  
 For I impaire not beautie being mute,  
 When others would giue life, and bring a tombe. 12  
 There liues more life in one of your faire eyes,  
 Then both your Poets can in praife deuife.

2. *your*] *you* Sew.-Evans.  
*faire*] *Face* Gild.<sup>2</sup>

8. *what*] *that* Mal. conj.

9. *for*] *of* Ben., Gild.-Evans.

10. *being*] *thinking* or *praising* Sta.  
 conj. (*Athenaeum*, January 31, 1874,  
 p. 161).

13. *There*] *Their* Lint., Mal.

EMPSON (*Seven Types*, 1931, pp. 168-174) uses this sonnet to illustrate his fourth type of ambiguity—that which “occurs when two or more meanings of a statement do not agree among themselves, but combine to make clear a more complicated state of mind in the author”—and at length he analyzes for his disciples the possible meanings of its clauses.

1.] QUILLER-COUCH and J. D. WILSON, editing *Love's Labor's Lost*, 1923, pp. xxv f., compare II.i.13 f., “my beauty, though but mean, Needs not the painted flourish of your praise,” and IV.iii.263, “For native blood is counted painting now.” They give examples of many other similarities between the poems and the play.—LEE (ed. 1907): Constable frequently uses the phrase “*paint* in verse” for “describe in poetry.” [He refers to Constable's *Diana*, 1594, II.1 (1904 ed., II, 84), “Hath made me paint in verses mine annoy,” and IV.1 (the same, II, 91), “my wit doth tell in verse my woe” (the “correct reading” of which should be—see *Diana*, 1859 ed., p. 15—“my wit doth paint,” etc.). Of course “depicting in words” is still a common meaning of *painting*.] —POOLER (ed. 1918) compares 82.13, “where ‘painting’ is opposed to ‘true plain words.’”—TUCKER (ed. 1924) also refers to 82.13, where *painting* means “artificial beautifying.”

2. *faire*] See 16.11 n.

4.] POOLER (ed. 1918): The worthless offering with which a poet repays an obligation.

5. *slept . . . report*] MALONE (ed. 1780): Not sounded your praises.—PALGRAVE (ed. 1865): Refrained from writing about you.—VERITY (ed. 1890): Been slow to tell of you.—*N. E. D.* (1911) defines *slept*: Been careless, remiss, or idle.—POOLER (ed. 1918): Ceased as from indolence to praise you.

6. *extant*] SCHMIDT (1874): Still existing. ["Alive" is a better gloss.]

7. *moderne*] MALONE (ed. 1780) explains as "*common or trite*," citing *As You Like It*, II.vii.156, "wise saws and modern instances."—DYCE (ed. 1832): Common, worthless.—WYNDHAM (ed. 1898): The ordinary sense . . . [a contrast with antiquity] is intended.—*N. E. D.* (1907) observes that the meaning "ordinary, commonplace" is frequent in Sh.

7, 8. *come . . . grow*] ALDEN (ed. 1916): One may say that a verb of speech is implied in "come too short"; or, that the verb "speaking" is made to carry its effect over into the following clause. [On the elliptical construction he cites ABBOTT (1870, p. 172).]—POOLER (ed. 1918): Falls short of the worth which, etc.—TUCKER (ed. 1924): Falls short in proclaiming worth, (when it comes to proclaiming) what worth grows in *you*.

9.] BROOKE (ed. 1936): Not literal silence, but paucity of praise. It is very likely that the friend was irritated by the tone of . . . [66–70, 94–96].—ADAMS objects to this gloss, and finds proof of literal silence in the *dombe* and *mute* of lines 10 f.

10. *being*] This participle depends on the *I* which is implied in *my glory*: see ABBOTT (1870, p. 278).

12.] MALONE (ed. 1780): When others endeavour to celebrate your character, while in fact they disgrace it by the meanness of their compositions. [So HAZLITT (ed. 1852).]—With *bring a tombe* DOWDEN (ed. 1881) compares 17.3 f.

14.] TYLER (ed. 1890): Probably the two poets are Shakespeare and his rival.—REED (ed. 1923): That one of these poets must be Shakespeare is quite evident.—TUCKER (ed. 1924): The use of the merely allusive plural 'others' [78.11] and the apparent reference in S. 78 to a number of rival poets are no argument for understanding [with WYNDHAM (ed. 1898, p. cxvii)] 'both' as denoting two special rivals of Shakespeare. [Tucker seems to me correct, but see II, 277 f.]



## 84

WHO is it that fayer most, which can fay more,  
 Then this rich praife, that you alone, are you,  
 In whose confine immured is the store, 3  
 Which should example where your equall grew,  
 Leane penurie within that Pen doth dwell,  
 That to his subiect lends not some small glory, 6  
 But he that writes of you, if he can tell,  
 That you are you, so dignifies his story.  
 Let him but copy what in you is writ, 9  
 Not making worse what nature made so cleere,  
 And such a counter-part shall fame his wit,  
 Making his stile admired euery where. 12  
 You to your beautilous blessings adde a curse,  
 Being fond on praife, which makes your praises worse.

1. *most*,] Ben.-Evans, Yale, Rid.,  
 Brk., Har., Neils.<sup>2</sup> *most* Kit. *most*?  
 The rest.

2. *are you*,] Lint., Yale, Tuck.,  
 Rid., Har., Neils.<sup>2</sup> *art you*, Ben.  
*are you*; Cap. *are you?* The rest.

4. *grew*,] Ben., Lint. *grew?* Cap.,  
 Knt., Sta., But., Wal., Yale, Tuck.,  
 Rid., Har., Neils.<sup>2</sup> *grew*. The rest.

8. *so*] *he* 1796 ed.

*story*.] *story*, Lint., Mal., Var.,

Ald., Knt., Coll.<sup>1</sup>, Bell, Dyce<sup>1</sup>, Del.,  
 Glo., Hal., Cam.<sup>1</sup>, Dow., Wh.<sup>2</sup>, Oxf.

10. *worse*] *gross* Sta. conj. (*Athe-*  
*naeum*, January 31, 1874, p. 161), But.

11. *wit*] *writ* Ben., Gild.-Evans.

12. *his stile*] *his still* Ben. *him*  
*still* Gild.-Evans.

13. *beautilous*] *bounteous* 1797 ed.

*blessings*] *Blessing* Gild.-Evans.

14. *on*] *of* Gild.<sup>2</sup>-Evans, Palgrave.

*praise*,] *praise* Tyler, Tuck.

1.] Nearly all the editors read *most?* with MALONE (see Textual Notes).—DOWDEN (ed. 1881): Which of us, the rival poet or I, can say more . . . ?—According to TYLER (ed. 1890) the question mark signifies: Which of the two, the describer, or the eulogist?—PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 13): Here 'which' is a relative pronoun, but it has been frequently read as interrogative, and the line distorted to . . . [*most? . . . more?*].—POOLER (ed. 1918), who keeps the punctuation *most?* introduced by Malone, says of lines 1-4: Perhaps the only note of interrogation should follow "grew." This would mean "Who that says most can say more than that you are yourself, the person who monopolises in himself the world's stock of beauty"; *i. e.* "which," l. 1, is a personal relative as in the Lord's Prayer. With the reading of the text [*most? which . . . are you? . . . grew.*] "Who" and "which" are interrogative, and "In whose confine" means "and in your confine." [Pooler's first paraphrase resembles that attributed to A. G. NEWCOMER by Alden (ed. 1916).]

2. *alone*,] BROOKE (ed. 1936) thinks that the comma is here for emphasis.

3, 4.] POOLER (ed. 1918): None but yourself can be your parallel; the store

which should produce your equal is "Beauty's store," and she . . . [67.11] hath no exchequer now but yours.—REED (ed. 1923): You, in whom is stored up the whole sum of your unexampled beauty.

5.] BEECHING (ed. 1904, pp. lv f.), citing this line and 64.11, says that Sh.'s alliteration, so beautiful in 5.9 f., "occasionally . . . almost passes into punning, and then offends modern taste."

6. his] See 9.10 n.

9.] DOWDEN (ed. 1881) compares Sidney's *Astrophel and Stella*, 1591, sonnet 3 (1922 ed., II, 244), "in *Stellas* face I reede, What love and beauty be, then all my deede. But copping is, what in her nature writes." Cited also by KRAUSS (*Jahrbuch*, 1881, XVI, 176 f.). See 38.10 n.

10. cleere] SCHMIDT (1874): Beautiful, glorious.

11. counter-part . . . fame] SCHMIDT (1874): Copy . . . make famous.—ABBOTT (1870, p. 200), like Schmidt, cites only this use of the verb *fame*.

13. curse] SCHMIDT (1874): Great drawback.

14.] STEEVENS (ed. 1780): Being fond of such panegyrick as debases what is praiseworthy in you, instead of exalting it. . . . It may mean, "behaving foolishly *on* receiving praise." [The first sentence is repeated verbatim by LEE (ed. 1907).]—DOWDEN (ed. 1881) compares *A Midsummer Night's Dream*, II.i.265 f., "that he may prove More fond on her than she upon her love."—BEECHING (ed. 1904): Praise spoils your "praises," which . . . should be mere descriptions of your excellence. Or the construction may be "being fond of such (inadequate) praise as," etc.—POOLER (ed. 1918) explains *which* . . . *worse*: Either because you cannot be praised for modesty, or because your vanity encourages flatterers who greet you with the "strained touches" of rhetoric, "which" meaning the fact that you are fond of praise.—RIDLEY (ed. 1934): The sense required is surely that his beauty is disastrous to his praisers, because being beyond praise he makes their praises feeble; and I think we may justly suspect corruption.



## 85

MY tounge-tide Muse in manners holds her still,  
 While comments of your praise richly compil'd,  
 Referue their Character with goulden quill, 3  
 And precious phraze by all the Muses fil'd.  
 I thinke good thoughts, whilst other write good wordes,  
 And like vnlettered clarke still crie Amen, 6  
 To euery Himne that able spirit affords,  
 In polisht forme of well refined pen.  
 Hearing you praisd, I say 'tis so, 'tis true, 9  
 And to the most of praise adde some-thing more,  
 But that is in my thought, whose loue to you  
 (Though words come hind-most) holds his ranke before, 12  
 Then others, for the breath of words respect,  
 Me for my dombe thoughts, speaking in effect.

2. *While*] *Whilst* Oxf., Yale.

3. *Reserue their*] *Preserve their* Gild.<sup>2</sup>, Burgon conj. (Cam.<sup>2</sup>). *Rehearse thy* Anon. conj. (Cam.), Tyler, Bull. conj. *Rehearse your* Anon. conj. (Cam.). *Deserve their* Dow. conj., Oxf. *Reserve your* Anon. conj. (Cam.<sup>2</sup>), Pool. conj. *Reserve thy* But., Pool. conj. *Rehearse their* Herf. conj. *Receive their* Herf. conj., Beech. conj. *Rescribe their* Mackail conj. (Beech.), Richmond conj. *Record thy* Bull. conj. *Re-serve thy* E. Hedger conj. (T. L. S., December 22, 1921, p. 861). *Treasure their* Tuck. conj. *Rehearsers* Bray. *Tressure* [sic] *their* Rendall conj. (Sh. Sonnets, 1930, p. 225). *Refine their* Brk. conj.

4. *fil'd*] *fill'd* Gild.-Evans.

5. *whilst*] *while* Ald., Knt., Bell, Huds.<sup>1</sup>, Ktly., Tyler, Oxf., Yale, Har.

*other*] *others* Gild.<sup>2</sup>-Evans, Mal., Var., Ald., Knt., Bell, Huds.<sup>1</sup>, Sta., Del., Ktly., Tyler, Oxf., Yale, Har.

6. *Amen*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Har. Italicized by Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans, Mal., Var., Ald., Coll.<sup>3</sup>, Huds.<sup>2</sup> Quoted by the rest.

7. *Himne*] *line* Massey<sup>1</sup>, Massey<sup>2</sup> conj. (p. 166).

9. *'tis...true*] Ben.-Evans, Har. Italicized by Mal., Var., Ald., Ktly., Coll.<sup>3</sup>, Huds.<sup>2</sup> *'Tis so,* *'Tis true* [sic] Bell. Quoted by the rest.

12. *ranke*] *ranks* Mur., Gent., Evans.

13. *words*] *Words*, Gild.<sup>2</sup>-Evans.

*respect,*] *respect*; Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans, Cap., Huds., Kit., Neils.<sup>2</sup> *respect* Sew.<sup>1</sup> *respect*,— Dyce, Coll.<sup>3</sup>

14. *Me*] *Men* Ew.

1. *tounge-tide*] See 66.9, 80.4, 140.2. For other comments on Sh.'s silence see 83.5-12, 86.11-14, 100.1 f., 101, 102.

*in manners*] SCHMIDT (1875): Decently.

2-4.] LEE (ed. 1905, p. 25 n.) cites an alleged borrowing in Barnfield's *Cassandra*, 1595 (1936 ed., pp. 73 f.), "his tongue compiles her praise," "Her filed tongues temptations." See 78.9 n.—O. ELTON (British Academy *Proceedings*, 1936, pp. 73 f.): In the Sonnets . . . [Sh.] speaks for himself [on style].

... Style, in the sense of something rich and strange and elaborate ... is spoken of [here] as something outside Shakespeare's own range.—ALWIN THALER (*Sh. and Democracy*, 1941, pp. 65 f.): Deprecating but certainly not unconscious reference to style in the formal sense appears over and over again in the *Sonnets*, ... in somewhat voluble protest against the admitted artificialities of the *genre*. ... [He cites illustrations in 21, 32, 59, 130.] None of the Elizabethans, not even Sidney or Spenser, for all their learning, paid higher tribute to that essential quality of style, that conscious, painstaking removal of surplusage which Shakespeare acclaims in Sonnet 85. For here ... he writes in eloquent praise of the elemental but studied power of the poet's word, the "precious phrase by all the muses filed."

3. **Reserue their]** Annotators and improvers of Sh.'s text have had great fun with these two words (see Textual Notes).—MALONE (ed. 1780) explains *Reserue*: Preserve. [See 32.7 n.]—DOWDEN (ed. 1881): What does "preserve their character" mean? ... "*Deserve* their character" may be right, *i. e.*, "deserve to be written."—VERITY (ed. 1890): Can the sense be "become immortal"? as though that which is well written can never lose its freshness, must always be of the same value and interest.—BEECHING (ed. 1904): The sense required from this obscure line is an antithesis to line 1. ... [It] must mean "are written down with golden quill." "Character" means "writing," as in Sonnet 59.8; for "reserve," therefore, we should expect "receive"; and for that "reserve" may be a misreading of the MS., or it may be used as a strong way of saying "are written in a permanent form for posterity."—POOLER (ed. 1918) conjectures *Reserve your* or *thy*, which would mean "eternise you."—OLIFFE RICHMOND (*T. L. S.*, December 26, 1918, p. 657) suggests *Rescribe* meaning "write ostentatiously": The printer's slip in setting up from manuscript would be easily explicable by the *cursus literarum*. The suggestion of imperial rescripts would add weight to an already loaded verse. [MACKAIL had long since anticipated this conjecture.]—W. D. SERGEAUNT (the same, January 2, 1919, p. 10): "Reserve" ... is a legal term meaning to make reservation of.—In a later issue (January 16, p. 34) he writes: The literal meaning of "reserve" is "keep in their own possession" (not "keep safe"). Perhaps I should have said, not legal term, but term used in relation to ownership of property or rights, which is much the same thing. "Reserve" is opposed to "surrender." The comments make no surrender to manners in the matter of rich compilation, but keep to their style of compiling with golden quill, etc.—CREIGHTON (the same, January 23, 1919, p. 46): "Their character," which was "reserved with goulden quill," plainly means written character or calligraphy; and in the context of Sonnet 82 ... it means the calligraphy of written dedications inserted in gift copies.—CHARLES STRACHEY (the same, January 5, 1922, p. 13) explains *Reserue* as "set aside," "store up," *character* as "writings." The line means: "The exquisite art by which your praise is expressed makes every written word a precious possession."—TUCKER (ed. 1924): If the text is sound, the meaning is that of imparting such a special value or choiceness as causes a thing to be kept in reserve for special occasions: see 32.7. The conjecture PRESERVE would = keep them fresh and permanent. A possibility is TREASURE (*Tresure* being corrupted into *Reserue*), = 'make valuable': see 6.3.—RIDLEY (ed. 1934): Comments in your praise, expressed in precious phrases, are characterized with golden quill and so everlasting.



4. **fil'd**] SCHMIDT (1874): Polished, refined. [See line 8.]

5. **other**] On this plural see 62.8 n.

5, 6.] Compare 1 Corinthians 14.16, "when thou shalt bless with the spirit, how shall he that occupieth the room of the unlearned, say Amen at thy giving of thanks."

6, 7. **And . . . euery**] HENRY LANZ (*Physical Basis of Rime*, 1931, p. 28): A remarkable performance of vowel sounds: ". . . lettered" introduces a musical phrase . . . which is inverted in "clerk . . . amen" and imperfectly repeated in "every," with the last *er* but vaguely perceived in the quality of *r*.

7. **Himne**] SCHMIDT (1874): Solemn song.—LEE (*Life*, 1898, p. 136 n.): The word was often loosely used in Elizabethan English, as in sixteenth-century French, in the general sense of 'poem.'—ALDEN (ed. 1916): The word as here used is sufficiently explained by the image of the clerk in the church service, without reference to any contemporary poet whatsoever.—POOLER (ed. 1918): Poem.—On the alleged significance of the *Himne* in identifying the rival see II, 286 f., 290.

**that able spirit**] See 80.2 n.

**affords**] See 79.11 n.

9. **'tis so, 'tis true**] TUCKER (ed. 1924) compares *Venus*, line 851, "She sayes tis so, they answer all tis so." See also II, 290.

11. **that . . . thought**] BROOKE (ed. 1936): It is in my mind (i. e. silently) that I do so. [So NEILSON and HILL (ed. 1942).]

11, 12.] REED (ed. 1923): Though my words are not equal to your praises sung by another, the loving praise in my mind outranks the tributes of everyone.

13. **breath of words**] TUCKER (ed. 1924): I. e. *words*, which are mere *breath*. There is a double antithesis, of 'words' to 'thoughts,' and of what is 'breathed' to what is 'dumb.'

**respect**] SCHMIDT (1875): Care for, take notice of.—*Respect* has two objects, *others* and *Me*.

14. **speaking in effect**] ALDEN (ed. 1913): Which have the quality of speech.—POOLER (ed. 1918): [Speaking] virtually, by showing my love; see l. 11.—BROOKE (ed. 1936): Whose language is my actions.

## 86

**V**V As it the proud full saile of his great verfe,  
 Bound for the prize of (all to precious) you,  
 That did my ripe thoughts in my braine inhearce, 3  
 Making their tombe the wombe wherein they grew?  
 Was it his fpirit, by fpirits taught to write,  
 Aboue a mortall pitch, that ftruck me dead? 6  
 No, neither he, nor his compiers by night  
 Giuing him ayde, my verfe astonished.  
 He nor that affable familiar ghofte 9  
 Which nightly gulls him with intelligence,  
 As victors of my filence cannot boafte,  
 I was not ficke of any feare from thence. 12  
 But when your countenance fild vp his line,  
 Then lackt I matter, that infeebled mine.

1. *proud full*] *proud, full* Gild.<sup>1</sup>  
*proudfull* Sew.<sup>1</sup>

2. (*all to precious*)] Ben., Lint.  
*(all-to-precious)* MS. conj. (in B. M.-  
 Bright Q). (*all too precious*) Gild.<sup>1</sup>,  
 Sew.<sup>1</sup>, Rid., Har. (*all-too-precious*)  
 Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans, Wynd. *all-too-*  
*precious* Cap., Mal., Var., Ald., Knt.,  
 Bell, Huds., Dyce, Sta., Del., Tyler,  
 Beech., Bull., Wal., Kit., Neils.<sup>2</sup>  
*all too precious* The rest. *all, to pre-*  
*cious* Godwin conj. (p. 196 n.).

3. *inhearce*] *rehearse* Gild.-Evans.

9. *affable familiar*] Hyphened by

Walker conj. (*Critical Examination*,  
 1860, I, 36), Sta.

11. *victors*] *Victors*, Gild.<sup>2</sup>, Sew.<sup>2</sup>-  
 Evans, Mal., Var., Ald., Knt., Bell,  
 Dyce, Sta., Cam., Huds.<sup>2</sup>, Dow.,  
 Tyler, But., Bull., Pool., Kit.

13. *fild*] Ben., Lint. *fil'd* Mal.,  
 Var., Ald., Knt., Bell, Dyce, Sta.,  
 Del., Wh.<sup>1</sup>, Hal., Tyler, But. *fill'd*  
 The rest.

14. *matter*] Ben., Lint., Gild.<sup>1</sup>,  
 Sew., Mur., Ew., Evans, Rid., Har.  
*matter* Gent. *\*matter*; The rest.

1. *proud full saile*] BEECHING (ed. 1904): So in Sonnet 80.6: "proudest sail."—BROOKE (ed. 1936): 'The proud full-sail,' verse like a ship with all canvas spread.—In the line LEE (ed. 1907) denies a reference to Chapman: Chapman's poetic style, though very involved, cannot be credited with exceptional dignity. Shakespeare's words will not bear too literal an interpretation.—POOLER (ed. 1918): This, if not ironical, could apply only to Marlowe's verse or Chapman's, and Marlowe died in 1593; would good verse be inspired by the gulling of an affable ghost?—TUCKER (ed. 1924): The epithets all belong to the picture of a great galleon with full-spread sails setting forth to win rich 'prizes' on the Spanish main (as did Raleigh in 1597). Meanwhile the poet hints that the rival is seeking, not (as he himself does) the *love* of the patron, but a rich material return.—Many of the words and phrases of this sonnet are discussed (see the General Index) in the Appendixes.



2. (all to precious)] PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 93): Compound nouns or adjectives are enclosed within brackets where we should employ the hyphen if we used any punctuation at all.

3. inhearce] SCHMIDT (1874): Enclose as in a coffin.

4.] MALONE (ed. 1780) compares *Romeo and Juliet*, II.iii.9 f., "The earth that's nature's mother is her tomb. What is her burying grave, that is her womb."—VERITY (ed. 1890) cites Lucretius, V.259, "omniparens, eadem rerum commune sepulcrum."—WALSH (ed. 1908, p. 272) adds Lyly, *Midas*, 1592, III.i (1902 ed., III, 130), "I haue caused the mothers wombes to bee their childrens tombes," and *A Poetical Rhapsody*, 1602 (ed. Rollins, 1931, I, 195), "Thy wombe that all doth breed, is Tombe to all." To this Walsh might have added from *A Poetical Rhapsody* (I, 219), "within the Mothers wombe, Hath his beginning, and his tombe."

8. astonished] SCHMIDT (1874): Amazed, stunned with fear.—See *Lucrece*, line 1730.

9. nor] For the ellipsis of *neither* before *nor* see ABBOTT (1870, p. 286), 65.1 n., and 141.9.

affable familiar ghost] GISSING, 1883 (*Letters*, 1927 ed., p. 132), calls this a "marvellous phrase."—In lines 9 f. STEEVENS (ed. 1780) sees an allusion "to the celebrated Dr. Dee's pretended intercourse with an angel, and other familiar spirits." [Quoted by BEECHING (ed. 1904). See II, 196, 290, and the General Index.]

9, 11. He nor, cannot] On the double negative see the discussion in ABBOTT (1870, pp. 295 f.). Compare 5.12 n.

10. intelligence] SCHMIDT (1874): Mental intercourse.—ADAMS compares John Ford, *The Broken Heart*, III.iv (*Works*, ed. Dyce, 1869, I, 272), "You have a spirit, sir, have ye? a familiar That posts i' th' air for your intelligence?"

13. countenance] SCHMIDT (1874): Authority, credit, patronage. [The line *could* mean, when your physical beauty became the theme of the rival's poetry.]

fld vp] STEEVENS (ed. 1780): Polish'd. [But see Textual Notes.]—TSCHISCHWITZ (*Sh.'s Sonette*, 1870, p. 155) remarks that, considering the image employed in the sonnet, it becomes clear that Sh. regarded himself and his rivals as two warriors, entering the lists; neither gives ground; the silence of one does not signify the victory of the other. At the end the image is completed. *Line* has the sense of "battle-line," wherefore *fill'd* (written *fld* in the old orthography) and not *fil'd* is to be read and understood.—DOWDEN (ed. 1881) says that *filed* is printed as *fil'd* (85.4), *filled* as *fld* (17.2, 63.3). This fact was first noted by COLLIER (ed. 1843), but since *fil'd* occurs only once it has no special significance.—TUCKER (ed. 1924): Shakespeare was not afraid of the verse of his rival in itself, but only when the patron lent it his countenance. This 'fill'd up' anything that might be lacking in it.

## 87

**F**arewell thou art too deare for my posseffing,  
 And like enough thou knowst thy estimate,  
 The Charter of thy worth giues thee releasing: 3  
 My bonds in thee are all determinate.  
 For how do I hold thee but by thy granting,  
 And for that ritches where is my deferuing? 6  
 The cause of this faire guift in me is wanting,  
 And so my pattent back againe is fweruing.  
 Thy selfe thou gau'ft, thy owne worth then not knowing, 9  
 Or mee to whom thou gau'ft it, else mistaking,  
 So thy great guift vpon misprifion growing,  
 Comes home againe, on better iudgement making. 12  
 Thus haue I had thee as a dreame doth flatter,  
 In sleepe a King, but waking no such matter.

2. *knowst*] *knowest* Ew.

3. *Charter*] *Cha ter* Q (Folger-Mildmay, Elizabethan Club, B. M.-Grenville, Huntington-Bridgewater, Rosenbach).

*worth*] *youth* Godwin conj. (p. 159).

6. *that*] *those* Gild.<sup>2</sup>

8. *pattent*] *patient* Boswell conj. (Var.).

9. *Thy selfe*] Ben.-Sew., Tuck. *Thysel* The rest.

10. *thou*] Omitted by Coll.<sup>1</sup>, Del., Wh.<sup>1</sup> Italicized by Ktly.

11. *growing*] *going* Tuck. conj.

1. *possessing*] LEE (ed. 1907) compares Daniel, *Delia*, 1592, sonnet 27 (1930 ed., p. 24), "where eight lines end similarly," with the present participles "payning," "wayling," and so on; and Watson, *Tears of Fancy*, 1593, sonnet 28.

2. *estimate*] SCHMIDT (1874): Value, price.

3. *Charter*] SCHMIDT (1874): Privilege [as in *Othello*, I.iii.246, "let me find a charter in your voice"].—POOLER (ed. 1918): Your worth is so great that you may end our friendship on the ground that there is no corresponding worth in me. For this sense of charter, privilege, or freedom of action, see lviii.9.

4. *determinate*] MALONE (ed. 1790): Determined, ended, out of date. [In his 1821 edition he adds: "The term is used in legal conveyances." Quoted by BEECHING (ed. 1904).]—POOLER (ed. 1918): For the form, cf. "consecrate," lxxiv.6.—See 13.6 n.

5-8.] BROOKE (ed. 1936): Based on the legal principle that a contract is unenforceable if it lacks a valuable consideration.

6. *that ritches*] SCHMIDT (1875) lists many other uses of *riches* as a singular.—DOWDEN (ed. 1881) notes that it is "rightly a substantive singular" from the French *richesse*.



8. **pattent**] SCHMIDT (1875): Privilege.—BROOKE (ed. 1936): Grant of your love.—BOSWELL's conjecture *patient* (see Textual Notes) is perhaps responsible for the strange news given by WILKES in 37.3 n.

**is sweruing**] POOLER (ed. 1918): Returns to you [as in line 12].

11. **vpon misprision growing**] DOWDEN (ed. 1881): A mistake having arisen.—POOLER (ed. 1918): I think "growing" is a participle agreeing with "gift," and that the sense is—growing out of misprision, having its origin in, or being based upon a mistake—the mistake in question being an over-estimate of me or an under-estimate of yourself. [BEECHING (ed. 1904) had already explained, "Arising from an oversight."]

12. **on . . . making**] TUCKER (ed. 1924): On your forming a better judgment.

13. **as . . . flatter**] DOWDEN (ed. 1881) compares *Romeo and Juliet*, V.i.1 f., "If I may trust the flattering truth of sleep, My dreams presage some joyful news at hand."—McCLUMPHA (*Jahrbuch*, 1904, XL, 194) adds from the same play, II.ii.140 f., "a dream . . . Too flattering-sweet to be substantial."

13, 14.] THOMAS DAVIDSON (*Shakespeareana*, 1888, V, 356 f.) omits the comma after *flatter*, and paraphrases: "Thus have I had thee, as King Menelaus in sleep had the flattering dream of Helen; but, when I awake, I find no material embodiment, such as thou art." He thinks the idea borrowed from Aeschylus, *Agamemnon*, lines 414 ff. (ed. Wilhelm Dindorf, 1851, I, 114), "Πόθῳ δ' ὑπερποντίας φάσμα δόξει δόμων ἀνάσσειν . . . ὀμμάτων δ' ἐν ἀχηνίαις ἔρρει πᾶς Ἀφροδίτα."

14. **no such matter**] SCHMIDT (1875): Nothing of the kind.

## 88

**V**hen thou shalt be dispode to set me light,  
 And place my meritt in the eie of skorne,  
 Vpon thy fide, against my felfe ile fight, 3  
 And proue thee virtuous, though thou art forfworne:  
 With mine owne weakenesse being best acquainted,  
 Vpon thy part I can set downe a story 6  
 Of faults conceald, wherein I am attainted:  
 That thou in loosing me, shall win much glory:  
 And I by this wil be a gainer too, 9  
 For bending all my louing thoughts on thee,  
 The iniuries that to my felfe I doe,  
 Doing thee vantage, duple vantage me. 12  
 Such is my loue, to thee I so belong,  
 That for thy right, my felfe will beare all wrong.

1. *dispode*] *dispos'd* Ben.+.  
 3. *my*] *thy* Ben., Gild.-Evans.  
 7. *attainted*:] *attainted*, Cap., Coll.,  
 Del., Lowell conj., 1863 (*Letters*, 1894,  
 I, 331), Glo., Wh., Hal., Rol., But.,  
 Neils., Wal., Tuck., Rid., Kit.  
 8. *shall*] Ben., Lint., Gild., Ew.,

- Mal.<sup>1</sup>, Wh.<sup>2</sup>, Neils., Hadow, Rid.  
*shalt* The rest.  
 12. *duple vantage*] Ben.-Evans, Coll.,  
 Wh.<sup>1</sup>, Hal., Kit., Har. Hyphened by  
 Cap. and the rest.  
 13. *loue*,] *Love*; Gild.<sup>1</sup>

VERITY (ed. 1890): [88] sounds like an echo of . . . [49]; here he does exactly what he there promised to do. [So POOLER (ed. 1918).]

1. *set*] SCHMIDT (1875): Value.—POOLER (ed. 1918) explains *set me light*: Value me little, despise me; perhaps a metaphor from cards.

2.] BEECHING (ed. 1904): Look scornfully upon my merit. . . . "The eye of scorn" is the friend's eye, now become scornful.

4.] Another indication that, if one insists upon a literal interpretation, the person addressed here cannot be he who is written about in 53.14, 70, 105, and others.

6. *Vpon thy part*] POOLER (ed. 1918): In support of your case against me.—With lines 6 f. STEEVENS (ed. 1780) compares *Hamlet*, III.i.124–126, "I could accuse me of such things that it were better my mother had not borne me."

7. *conceald*] BROOKE (ed. 1936): Not known to the world.

*wherein . . . attainted*] POOLER (ed. 1918): Perhaps, "by which I am infected."—Compare 82.2.

8. *That thou . . . shall*] Several editors (see Textual Notes) evidently believe Sh. responsible for this grammatical oddity. *That* means "so that": see 1.2 n.



12. *duble vantage*] SCHMIDT (1874): Benefit twofold. [He cites only this use of the verb.]—POOLER (ed. 1918): Profiting you, profit me, and are therefore doubly profitable.—BROOKE (ed. 1936): Since they do you good, they do me twice as much as advantages gained for myself.

14.] POOLER (ed. 1918): That for your good I will bear all evil, but, of course, Shakespeare had admitted his friend's "right" to be forsworn.

## 89

SAY that thou didst forsake mee for some falt,  
 And I will comment vpon that offence,  
 Speake of my lameness, and I straight will halt: 3  
 Against thy reasons making no defence.  
 Thou canst not (loue) disgrace me halfe so ill,  
 To set a forme vpon desired change, 6  
 As ile my selfe disgrace, knowing thy wil,  
 I will acquaintance strangle and looke strange:  
 Be absent from thy walkes and in my tongue, 9  
 Thy sweet beloued name no more shall dwell,  
 Least I (too much prophane) should do it wronge:  
 And haplie of our old acquaintance tell. 12  
 For thee, against my selfe ile vow debate,  
 For I must nere loue him whom thou dost hate.

7. *disgrace*,] Ben., Lint., Kit.,  
 Har., Neils.<sup>2</sup> \**disgrace*; The rest.  
*wil*,] *will*: Cap. *will* But. *will*.  
 Kit., Neils.<sup>2</sup>

8. *strange*:] *strange*, Glo., Wh.<sup>2</sup>,  
 Rol., Neils., Tuck., Kit.

9. *walkes*] Ben., Lint., Gild.<sup>1</sup>,  
 Sew.<sup>1</sup>, Har. *Walks*, Gild.<sup>2</sup>, Sew.<sup>2</sup>

Evans, Glo., Wh.<sup>2</sup>, Rol., Tuck., Kit.,  
 Neils.<sup>2</sup> *walks*; Cap. and the rest.

*in*] *on* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans.

10. *sweet beloued*] Hyphenated by  
 Mal., Var., Ald., Knt., Bell, Dyce,  
 Sta., Del., Huds.<sup>2</sup>, Har.

11. *prophane*] *profane* Q (Folger-  
 Mildmay, Elizabethan Club).

1. Say] POOLER (ed. 1918): *I. e.* If you say so, though it is false; cf. "Speak," l. 3.

2. comment] SCHMIDT (1874): Discourse, reason.

3.] C. A. BROWN (*Sh.'s Autobiographical Poems*, 1838, p. 81): That is,—*call me lame, and I, to make your words good, will pretend to be so.* Had he really been lame this would have lost its point; and the promise of "making no defence" would have been ridiculous.—ANON. (*Knickerbocker*, 1848, XXXII, 524): Was Shakspeare lame? 'A question to be asked'; and there is nothing in the inquiry repugnant to poetic justice, for he has made Julius Caesar deaf in his left ear.—FLEAY (*Macmillan's*, 1875, XXXI, 438): Not . . . bodily lameness . . . but "lame and halting verses," as in *As You Like It* [III.ii.178-180].—POOLER (ed. 1918): If Shakespeare had been really lame from an accident or otherwise, a reference to his lameness would here be out of place, where he is expressing his willingness to confess imaginary weaknesses and uncommitted crimes. [On p. 41 he explains:] Make false charges against me and I will pretend that they are true.—TUCKER (ed. 1924): [Sh. was not lame.] The friend is simply to *call* him lame, and he will proceed to prove that he *is* so.—RICE (*Story of Hamlet*, 1924, p. 473), a Baconian, sees "the future Lord Very



Lame" here prophetically commenting on his title of baron.—For other views pro and con Sh.'s lameness see 37.3 n.

6.] DOWDEN (ed. 1881): To give a becoming appearance to the change which you desire.—BEECHING (ed. 1904) on *forme*: "Colour" is more usual in this sense of "pretext."—POOLER (ed. 1918): To make inconstancy look respectable.

8. I . . . strangle] MALONE (ed. 1780): I will *put an end* to our familiarity. [In his 1790 edition he compares *Antony and Cleopatra*, II.vi.130, "the very strangler of their amity."]

looke strange] Compare 49.5 n. and *The Wisdom of Doctor Dodypoll*, 1600, sig. E4, "Lookst thou so strange, doost thou not know me yet?"

8-12.] ALDEN (ed. 1916) compares 39.9-12.

11. prophane] TUCKER (ed. 1924): [The word has] something of the sense of Lat. *profanus* (one who is not entitled to enter a sacred place).

13. debate] SCHMIDT (1874): Contest, quarrel.—Compare the verb *debateth* at 15.11.

14.] POOLER (ed. 1918) compares *Much Ado*, V.ii.71 f., "I will never love that which my friend hates."

## 90

THEN hate me when thou wilt, if euer, now,  
 Now while the world is bent my deeds to crosse,  
 Ioyne with the spight of fortune, make me bow, 3  
 And doe not drop in for an after losse:  
 Ah doe not, when my heart hath scape this forrow,  
 Come in the rereward of a conquerd woe, 6  
 Giue not a windy night a rainie morrow,  
 To linger out a purposed ouer-throw.  
 If thou wilt leaue me, do not leaue me laft, 9  
 When other pettie griefes haue done their spight,  
 But in the onfet come, so ftall I tafte  
 At first the very worst of fortunes might. 12  
 And other ftaines of woe, which now feeme woe,  
 Compar'd with losse of thee, will not feeme fo.

1. *when*] *an'* Caine conj. (*Sonnets of Three Centuries*, 1882, p. 273).

2. *crosse*,] *cross*; Gild.<sup>1</sup>, Sew.<sup>1</sup>

6. *woe*] *foe* Palgrave conj. (Cam.<sup>2</sup>).

11. *stall*] *shall* Ben.+.

WYNDHAM (ed. 1898, p. cxxxix): The theme of xc. is a sorrow which has, I suppose, been suffered, at one time or another, by most men: it is hackneyed as dying. Yet the eloquence is peerless. I doubt if in all recorded speech such faultless perfection may be found, so sustained through fourteen consecutive lines.—ALDEN (*Shakespeare*, 1922, p. 140): Perhaps the most beautiful lyric of injured love in all literature.—Yet Sh.'s authorship has been denied by MACKAY and EICHHOFF: see II, 46-48.

3. *spight of fortune*] BEECHING (ed. 1904): Does this . . . refer to the troubles of Shakespeare's company, due to the popularity of the boy actors? See *Hamlet*, II, ii, 352[-385].—POOLER (ed. 1918): Line 2 shows that Shakespeare is not here complaining of the fate that made him an actor, as he may be in cxi.6, 7.—With *spight* compare line 10, 36.6, 37.3, 40.14, and II, 292.

4. *drop in*] N. E. D. (1897), citing this line: Call unexpectedly or casually. *after losse*] SCHMIDT (1874): Later loss, future grief.

6.] MALONE (ed. 1790) compares *Much Ado*, IV.i.127, "on the rearward of reproaches."—REED (ed. 1923): Attack me after I have defeated one misfortune.

7.] LEE (ed. 1907): [Sh.] frequently refers to rain as the ordinary sequel of wind. [He cites *Lucrece*, lines 1788-1790. VERITY (ed. 1890) had anticipated this note.]—WYNDHAM (ed. 1898, p. cxxxix): [This line] holds its own against Keats's 'There is a budding morrow in midnight,' which Rossetti [see Keats's *Complete Works*, ed. H. B. Forman, 1901, II, 206 n.] once chose for the best in English poetry.



8. **linger**] SCHMIDT (1874): Protract, draw out.—POOLER (ed. 1918): Cause to linger, protract. [He cites *A Handful of Pleasant Delights*, 1584 (ed. Rollins, 1924, p. 59), "It can be no lesse then a sinfull deed . . . To linger a Louer that lookes to speede."]

10. **other pettie griefes**] TUCKER (ed. 1924): I. e. other griefs, which are but petty (in comparison).

11, 12.] VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 346) compares Ovid, *Ex Ponto*, II.ii.31 f., "fortuna miserrima tuta est, Nam timor eventus deterioris abest."

13. **straines of woe**] DOWDEN (ed. 1881): Inward motions of woe. [He compares *Much Ado*, V.i.11-14, "Measure his woe the length and breadth of mine, And let it answer every strain for strain, As thus for thus, and such a grief for such, In every lineament, branch, shape, and form." ]—BEECHING (ed. 1904): [The *Much Ado* passage] seems to fix the meaning of "strain" in both places as "sort," "kind," which connects with the root meaning of "race." [Quoted by POOLER (ed. 1918). So NEILSON and HILL (ed. 1942).]

## 91

Some glory in their birth, some in their skill,  
 Some in their wealth, some in their bodies force,  
 Some in their garments though new-fangled ill: 3  
 Some in their Hawkes and Hounds, some in their Horfe.  
 And euery humor hath his adiunct pleasure,  
 Wherein it findes a ioy aboue the rest, 6  
 But these perticulers are not my measure,  
 All these I better in one generall best.  
 Thy loue is bitter then high birth to me, 9  
 Richer then wealth, prouder then garments cost,  
 Of more delight then Hawkes or Horses bee:  
 And hauing thee, of all mens pride I boast. 12  
 Wretched in this alone, that thou maist take,  
 All this away, and me most wretched make.

2. *bodies*] Ben.-Evans. *bodies'*  
 1797 ed., Glo., Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>,  
 Wh.<sup>2</sup>, Rol., Wynd., Herf., Beech.,  
 Neils., Bull., Tuck. *body's* Cap. and  
 the rest.

4. *Horse*] *horse'* Huds.<sup>2</sup>

9. *bitter*] Lint. *better* The rest.  
 10. *garments*] *garments'* Cap.,  
 Mal.+

13. *maist*] *mayest* Wal.

14. *me*] *the* Ew.

*make.*] *make:* Ktly.

KELLER (*Sh.s Werke*, 1916, XV, 515): Obviously inspired by the first ode of Horace to Maecenas.—POOLER (ed. 1918): Perhaps connected with xxix.

3. *new-fangled ill*] SCHMIDT (1875) explains *new-fangled* as "given to foppish love of fashionable finery."—POOLER (ed. 1918): Fashionably ugly. [So ROLFE (ed. 1905). *N. E. D.* (1906) explains this use as the verb, meaning "to make newfangled" or novel (in depreciation).]

4. *Horse*] As STAUNTON (ed. 1860) notes, the plural (see line 11). HUDSON (ed. 1881) prints *horse'*, thus imitating DYCE's *sense'* in 112.8, 10. See ABBOTT (1870, p. 356), FRANZ (1909, p. 183), and 11.8 n.—WYNDHAM (ed. 1898): Not merely a plural. The capitals show that . . . [*Hawkes, Hounds, Horse*] are generalised, and that they stand for the establishments and pursuits of Hawking, Hunting, and the Manege.

5. *humor*] CASE (in Pooler, ed. 1918): Disposition, individual temperament, the complexion or constitution depending on the prevailing humour, whether blood, red choler, black choler, or phlegm.

7. *my measure*] SCHMIDT (1875): I. e. to estimate human happiness.—VERITY (ed. 1890): To my taste.—TUCKER (ed. 1924) paraphrases lines 7 f.: Such separate and individual pleasures are not sufficient to measure *me* by; I better them all by claiming one comprehensive 'best.' [He defines *better* as "surpass." So SCHMIDT (1874).]



10.] STEEVENS (ed. 1780) compares *Cymbeline*, III.iii.23 f., "Richer than doing nothing for a bribe, Prouder than rustling in unpaid-for silk."—On *cost* see 64.2 n.

10, 12. *cost, boast*] For a long list of similar rimes in Sh. of long *o* with short *o* see ELLIS (*On Early English Pronunciation*, 1871, III, 960).

12.] POOLER (ed. 1918): I boast of having in you the equivalent of all the sources of pride which other men have severally.—BROOKE (ed. 1936): This summarizes the thought of . . . [62].

13, 14.] WALSH (ed. 1908, p. 249): Contrast this with the ending of . . . [25].

## 92

**B**Vt doe thy worst to steale thy selfe away,  
 For tearme of life thou art assured mine,  
 And life no longer then thy loue will stay, 3  
 For it depends vpon that loue of thine.  
 Then need I not to feare the worst of wrongs,  
 When in the least of them my life hath end, 6  
 I fee, a better state to me belongs  
 Then that, which on thy humor doth depend.  
 Thou canst not vex me with inconstant minde, 9  
 Since that my life on thy reuolt doth lie,  
 Oh what a happy title do I finde,  
 Happy to haue thy loue, happy to die! 12  
 But whats so blest faire that feares no blot,  
 Thou maist be false, and yet I know it not.

3, 8. *thy*] *my* Ben., Gild.-Evans.  
 6. *least*] *last* But. *worst* Godwin  
 conj. (p. 205).

7. *see*,] Ben., Gild.<sup>1</sup>, Cap. see The rest.

9. *minde*,] *Mind*. Gild.<sup>1</sup>

13. *blessed faire*] Ben.-Evans, Coll.<sup>1</sup>,  
 Coll.<sup>2</sup>, Wh.<sup>1</sup>, Hal., Har. Hyphened

by the rest.

*that*] *that* 't Tuck. conj.

*blot*,] Ben., Lint., Har. *blot?*—

Mal.<sup>1</sup>, Ald., Knt., Bell, Sta., Tyler.  
*blot?* The rest.

14. *not*.] *not*: Mal., Var., Ald., Knt.,  
 Bell, Dyce, Sta., Del., Ktly., Huds.<sup>2</sup>,  
 Tyler.

1. But] Often considered a link to the preceding sonnet (see 16.1 n. and 74.1 n.). But in the rearrangements of BODENSTEDT, WALSH, and BRAY (see the Table, II, 113-116) 92 does not follow 91.

2. *tear me of life*] ONIONS (1911) calls this the legal phrase. So *N. E. D.* (1911, *term*, sb. II, 4b).—CLARKSON and WARREN (*Law of Property*, 1942, p. 63): Surely this . . . does not indicate any legal knowledge whatever. [They compare Chapman, *The Widow's Tears*, about 1605, II.i.20 f. (Parrott's Chapman, 1914, [II], 381), "if you be sure of your wife's loyalty for term of life."]

5, 6.] STOPES (ed. 1904) explains that *the worst of wrongs* is "to live without his friend's love"; *the least of them*, "to lose his friend's love and die at once."—TUCKER (ed. 1924): The first and least sign of your change will kill me; subsequent *greater* miseries I shall therefore never suffer. [He notes the different attitude here and in 89.]—BROOKE (ed. 1936) explains *the worst of wrongs* as "such exacerbations of the friend's inconstancy as are forecast" in 88 and 89; ADAMS, *the least of them* as "the first display of coolness."

8. *humor*] SCHMIDT (1874): Fancy, caprice.

10.] DOWDEN (ed. 1881): My life hangs upon, is dependent on, your desertion.—BEECHING (ed. 1904): I. e. your desertion will kill me.—POOLER (ed.



1918): Since my life depends on your friendship.—ADAMS: My life ceases the moment your revolt begins.

11.] POOLER (ed. 1918): How truly I deserve the name of happy, but "happy title" may be, as Prof. Case takes it, "'title to happiness' implying certainty of happiness." [SCHMIDT (1875, p. 1416) had defined it, "a title to be called happy."]

12. **happy to die**] ADAMS: I. e. happy that I am able to escape the loss of your love by death.

13. **that**] FORT (*Time Scheme*, 1929, p. 127): I. e. which, i. e. that it.—TUCKER (ed. 1924) suggests an "easy" way "to remove the confusion by writing" *that 't fears*, but this would be "less Shakespearean."

14.] STOPES (ed. 1904): The third possibility, the state of being deceived. [See her note on lines 5, 6.]

## 93

SO shall I liue, supposing thou art true,  
 Like a deceiued husband, fo loues face,  
 May still seeme loue to me, though alter'd new: 3  
 Thy lookes with me, thy heart in other place.  
 For their can liue no hatred in thine eye,  
 Therefore in that I cannot know thy change, 6  
 In manies lookes, the falce hearts history  
 Is writ in moods and frounes and wrinckles strange.  
 But heauen in thy creation did decree, 9  
 That in thy face sweet loue should euer dwell,  
 What ere thy thoughts, or thy hearts workings be,  
 Thy lookes should nothing thence, but sweetnesse tell. 12  
 How like *Eaues* apple doth thy beauty grow,  
 If thy sweet vertue anfwere not thy show.

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- |  |   |
|--|---|
| 2. <i>husband</i> ,] Ben., Lint., Har.   | Ktly., Har.                                   |
| <i>husband</i> ; The rest.               | 7. <i>manies</i> ] <i>many</i> 1797 ed.       |
| 3. <i>loue to</i> ] <i>to love</i> Gent. | 11. <i>What ere</i> ] <i>What are</i> Lint.   |
| <i>alter'd new</i> ] Hyphened by Mal.,   | 12. <i>should</i> ] <i>shall</i> Gild.-Evans. |
| Var., Ald., Knt., Bell, Sta., Del.,      | 14. <i>answere</i> ] <i>answers</i> Ew.       |
- 

MALONE (ed. 1780): Oldys observes in one of his manuscripts, that . . . [92 and 93] "*seem to have been addressed by Shakspeare to his beautiful wife on some suspicion of her infidelity.*" He must have read our author's poems with but little attention; . . . [1-93 and many others] are not addressed to a female. [Malone gives his reasons for thinking that in his sonnets and plays Sh. wrote "*from the heart* on the subject of jealousy." In a note longer than his, STEEVENS attacks Malone for discussing this matter without "his usual candour." See also II, 256.]—BEECHING (ed. 1904): This sonnet . . . is in praise of self-control.

2. *loues face*] TUCKER (ed. 1924): The outward aspect or show of love. . . . (Not = the face of my beloved.)—ADAMS: I. e. you will, in your face, continue to show love (cf. line 5).

3. *new*] SCHMIDT (1875): In another manner than before.

5. *thine eye*] ALDEN (ed. 1916) compares 1.5 and 104.2.

7. *manies*] On this possessive plural noun see ABBOTT (1870, p. 25).

8. *moods*] SCHMIDT (1875): External appearances, countenances expressive of disposition.—ONIONS (1911) queries the meaning, not given in *N. E. D.* (1908), "angry cast of countenance."

9-12.] LANDAUER (*Shakespeare*, 1920, II, 364 f.) sees in these lines a motto



for Wilde's *Picture of Dorian Gray*, a novel he believes to have been inspired by 67-70, 92-95. See also the introduction to 62.

13. Eaues apple] ELLACOMBE (*Plant-Lore*, 1884, p. 20): Simply . . . some fruit that grew in Eden.—STOPES (ed. 1904) compares Genesis iii.6, "the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise." So POOLER (ed. 1918).

## 94

**T**hey that haue powre to hurt, and will doe none,  
 That doe not do the thing, they most do shewe,  
 Who mouing others, are themfelues as stone, 3  
 Vnmooued, could, and to temptation flow:  
 They rightly do inherrit heauens graces,  
 And husband natures ritches from expence, 6  
 They are the Lords and owners of their faces,  
 Others, but stewards of their excellence:  
 The fommers flowre is to the fommer sweet, 9  
 Though to it selfe, it onely liue and die,  
 But if that flowre with base infection meete,  
 The basest weed out-braues his dignity: 12  
 For sweetest things turne sowrest by their deedes,  
 Lillies that fester, smell far worfe then weeds.

- 
- |   |   |
|---|---|
| 1. <i>powre</i> ] Lint., Kit., Neils. <sup>2</sup>                        | <i>flower</i> The rest.                                 |
| <i>power</i> The rest.  | 10. <i>it selfe,</i> ] Ben., Gild. <sup>1</sup> , Har.  |
| 2. <i>most do</i> ] <i>must do</i> Gild. <sup>1</sup> , Sew. <sup>1</sup> | <i>itself</i> The rest.                                 |
| <i>must do</i> , Gild. <sup>2</sup> , Sew. <sup>2</sup> -Evans.           | 11. <i>base</i> ] <i>foul</i> Sta. conj. ( <i>Athe-</i> |
| 4. <i>Vnmooued, could</i> ] <i>Unmoved-</i>                               | <i>naeum</i> , January 31, 1874, p. 161).               |
| <i>cold</i> Cap.  | 12. <i>basest</i> ] <i>barest</i> Walker conj.          |
| 9, 11. <i>flowre</i> ] Lint., Kit., Neils. <sup>2</sup>                   | 14. Quoted by Tuck. conj.                               |
- 

WYNDHAM (ed. 1898): [Sh.] first puts the case of those who, with an outward beauty that is the engine of temptation, are themselves cold and not easily tempted. They are the owners and controllers of their beauty; but, putting the alternative case, those whose beauty, not only tempts but also, leads them into temptation, are but dispensers of it. As an emblem of the first the Poet takes a flower which is sweet to the world around it, although it blossoms and dies to itself, self-contained and unregarding: as an emblem of the second, such a flower if it be infected with a canker. Then it is more noisome than a weed. —EMPSON (*Tokyo Studies in English Literature*, 1933, XIII, 451; *Some Versions*, 1935, p. 89) explains the meaning: "The best people are indifferent to temptation and detached from the world; nor is this state selfish, because they do good by unconscious influence, like the flower. You must be like them; you are quite like them already. But even the best people must be continually on their guard, because they become the worst, just as the pure and detached lily smells worst, once they fall from their perfection"—("one's prejudice against them is only one's consciousness of this fact"—the hint of irony in the poem might be covered by this). ["It is agreed," he asserts, that 94 "is a piece of grave irony"; but his statement is very doubtful.]

1. *doe none*] SCHMIDT (1875, p. 1421): Do no hurt. [He explains as Sh.'s custom "of abstracting nouns from preceding verbs." ]



1, 2.] The unpleasant repetition of *doe, do*, is equaled by *your eye I eyde* (104.2).

2. *most do shoue*] SCHMIDT (1875) queries the meaning, "most show to do."—VERITY (ed. 1890): Show they could do.—ONIONS (1911) explains *shoue*: Seem to do.

5.] POOLER (ed. 1918): Usually explained as if it meant "have a right to get them"; I take it to mean "use them rightly," or more strictly, possess them as they ought to be possessed by keeping a firm hold on them. Of course "heaven's" implies that they are a gift.—TUCKER (ed. 1924) defines *graces* as "the favours of heaven," ADAMS as "physical beauty."

6. *expençe*] DOWDEN (ed. 1881): Expenditure, and so loss. [See 30.8, 129.1.]

8.] BEECHING (ed. 1904): The common idea of stewardship is that of husbandry, which is by line 6 excluded. It implies here . . . "spending."—POOLER (ed. 1918): [Stewards are those] through whose hands money passes for the advantage of others.—TUCKER (ed. 1924): *They* really 'own' the beauty of their faces . . . , whereas others (who do yield to temptation) treat themselves only as stewards, who administer or dispense (and so pay away) that beauty.—NEILSON and HILL (ed. 1942): I. e., not real possessors of their beauty, because passion makes them prodigal.

10.] VERITY (ed. 1890) compares 54.11.

11, 12.] WALKER (*Critical Examination*, 1860, I, 279): Is it *base* that is wrong? or can Shakespeare have written *barest*, in the sense of *poorest, most meagre, scantiest in flowers and leaves*? [The editors have seen no difficulty in *base* and *basest*.]—POOLER (ed. 1918) compares 69.11 f.

14.] STEEVENS (ed. 1780) observed in *The Reign of King Edward the Third*, 1596, sig. D2 (II.i.451, 1897 ed., p. 33), this exact line, "Lillies that fester, smel far worse then weeds." See also 33.2 n., 142.6 n.—WALKER (*Critical Examination*, 1860, III, 362) asserted that the passage in *Edward III* was imitated from *Lucrece*, lines 1002–1015.—SCHMIDT (1874) explains *fester* as "rot," and WHITE (ed. 1883) gravely assures us that the "paradoxical notion" set forth in the line "is not true."—FLEAY (*Macmillan's*, 1875, XXXI, 440 f.): Lyly and Nash, the flowers of the court, are ironically set up in opposition to the "rose" Southampton. [He also says that "the allusions to roses are to be referred to the Rose Theatre," while here and elsewhere "the allusions to lilies refer to John Lyly," whom Sh. disliked.]—DOWDEN (ed. 1881, p. 23): We cannot say for certain whether the play borrows from the sonnet, or the sonnet from the play. The latter seems to me the more likely supposition.—G. C. M. SMITH, editing *Edward III* (1897, p. xix), thinks the evidence points to Sh.'s being the borrower.—BEECHING (ed. 1904): A line that embalms a proverb may be expected to occur in more than one context, and no safe conclusion can be drawn as to the priority of one over another.—WALSH (ed. 1908, p. 256): A variation of the old proverbial "Corruptio optimi pessima."—LEE (*Life*, 1915, p. 140): It was contrary to Shakespeare's practice literally to plagiarise himself. Whether the dramatist borrowed from a manuscript copy of the 'Sonnets' or the sonneteer borrowed from the drama are questions which are easier to ask than to answer.—ALDEN (ed. 1916): Here, as in every other passage where there is a momentary gleam of hope that the Sonnets furnish a definite piece of internal evidence

for the date or circumstances of their composition, the gleam soon vanishes over the margin.—POOLER (ed. 1918): Perhaps . . . [line 14] should be marked with inverted commas, but the scene in the play has been lightly ascribed to Shakespeare.—ROBERTSON (*Introduction*, 1924, pp. 366 f.) thinks Greene the author of *Edward III*, and sees “no difficulty about assigning” this line to him. Greene was fond of the idea, which he used at least three times: in his *Card of Fancy*, 1587 (1881–1886 ed., IV, 26), “lyke the Violettes in *America*, which in Summer yeelde an odoriferous smell, and in Winter a most pestilent sauour”; in *Alcida*, 1588 (IX, 88), “The fairest flowre nipt with the winters frost, In shew seemes worser then the basest weede”; and in *Ciceronis Amor*, 1589 (VII, 165), “let lillies wither on the stalke, . . . faire and vnsauorie.”—ØSTERBERG (*Jahrbuch*, 1929, LXV, 74) calls attention also to *Edward III*, sig. C2 (II.i.164, 1897 ed., p. 22), “smiles vpon the basest weed that growes,” which he compares with line 12, adding: The missing link that connects E [=the play] and Sonn. [=the sonnets] logically is found in . . . [*Lucrece*, lines 867, 870]. Which argues that we are all along on Shakespearean ground.—*Edward III* was entered in the Stationers' Register (Arber, *Transcript*, 1876, III, 55) on December 1, 1595, and published in 1596 and 1599. Discussing it CHAMBERS (*Elizabethan Stage*, 1923, IV, 9 f.) says: The theory [of Sh.'s authorship] was advocated by Capell [*Prolusiones*, 1759–1760], and has received much support, largely owing to the assent of Tennyson, against whose authority, however, may be set that of Swinburne. In its latest and not altogether unpalatable form, Shakespeare is regarded as the author, not of the whole play, but of i.2 and ii. . . . The style of these scenes is not demonstrably un-Shakespearian, and they, and in less degree the play as a whole, contain, many parallels with *Hen. V* and other works of the 'nineties. . . . Shakespeare's contribution, if any, may with most probability be assigned to the winter of 1594–5; but it does not follow that the original play may not have been of earlier date.—BROOKE (ed. 1936): My present opinion is that Shakespeare wrote the scene in which this line occurs, and is here purposely quoting it.



## 95

**H**ow sweet and louely dost thou make the shame,  
 Which like a canker in the fragrant Rose,  
 Doth spot the beautie of thy budding name? 3  
 Oh in what sweets doest thou thy finnes inclose!  
 That tongue that tells the story of thy daies,  
 (Making lasciuious comments on thy sport) 6  
 Cannot dispraise, but in a kinde of praise,  
 Naming thy name, bleffes an ill report.  
 Oh what a mansion haue those vices got, 9  
 Which for their habitation chose out thee,  
 Where beauties vaile doth couer euery blot,  
 And all things turnes to faire, that eies can see! 12  
 Take heed (deare heart) of this large priuiledge,  
 The hardest knife ill vs'd doth loofe his edge.

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- |   |  |
|---|--|
| 4. <i>doest</i> ] <i>dost</i> Gild. +.  | 9. <i>vices</i> ] <i>voices</i> Ew.  |
| 7. <i>dispraise</i> ,... <i>praise</i> ,] Ben., Lint.,<br>Ew., Rid., Har. <i>dispraise</i> ,... <i>Praise</i> ;<br>Gild., Sew. <sup>2</sup> , Mur., Gent., Evans.<br><i>dispraise</i> ;... <i>Praise</i> , Sew. <sup>1</sup> * <i>dispraise</i><br>... <i>praise</i> ; Cap. and the rest. | 10. <i>chose</i> ] <i>choose</i> Ben.-Evans.<br>12. <i>turnes</i> ] Ben., Lint., Gild. <sup>1</sup> ,<br>Mal. <sup>1</sup> , Tyler, Beech., Neils., Tuck.,<br>Brk., Kit., Har. <i>turn</i> The rest. |
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See the introduction to 70.

2.] LEE (ed. 1907) compares 35.4 and 70.7. So POOLER (ed. 1918).

6. *sport*] *N. E. D.* (1914): Amorous dalliance or intercourse.—See 96.2.

8.] POOLER (ed. 1918): The naming of your name is as the sign of the cross to negative the evil that is said of you, a fanciful way of saying that your name, suggesting your beauty and graces, makes men less severe judges of your conduct. [He compares 82.3 f.]—TUCKER (ed. 1924): To name your name in connection with a scandal is to convert that scandal into a commendation.

9. *what a mansion*] See the notes to 10.7 f.

9-11.] MASSEY (ed. 1888, p. 177) compares *Romeo and Juliet*, III.ii.83-85, "Was ever book containing such vile matter So fairly bound? O, that deceit should dwell In such a gorgeous palace!"

12. *all things turnes*] ALDEN (ed. 1913) explains the line: Turns to beauty all that eyes can see.—TUCKER (ed. 1924): The subject is 'beauty's veil.'—BROOKE (ed. 1936): Turns all things.—Though most editors (see Textual Notes), taking *things* as the subject, change *turnes* to *turn*, ABBOTT (1870, pp. 235-237) considered it as probably a "third person plural in -s." JACOB KNECHT (*Kongruenz zwischen Subjekt und Prädikat*, 1911, p. 131) likewise adds it to the plurals in -s mentioned by FRANZ (1909, pp. 571 f.). He compares *lets* and *seemes* in the *L. C.*, lines 41, 164. See 41.3 n.

14.] JENTE (*Proverbs of Sh.*, 1926, p. 423) includes this line.

## 96

Some fay thy fault is youth, fome wantoneffe,  
 Some fay thy grace is youth and gentle sport,  
 Both grace and faults are lou'd of more and lesse: 3  
 Thou makst faults graces, that to thee resort:  
 As on the finger of a throned Queene,  
 The basest Iewell wil be well esteem'd: 6  
 So are those errors that in thee are feene,  
 To truths translated, and for true things deem'd.  
 How many Lambs might the sterne Wolfe betray, 9  
 If like a Lambe he could his lookes translate.  
 How many gazers mightst thou lead away,  
 If thou wouldst vse the strength of all thy state? 12  
 But doe not so, I loue thee in such fort,  
 As thou being mine, mine is thy good report.

Omitted by Ben., Gild.-Evans.

1. *youth, some*] *youthsome* G. C. M.

Smith conj. *youth and* Adams conj.

1, 2. *fault, youth, wantonnesse,*

*grace, youth, gentle sport*] Quoted by Tuck.

11. *mighst* Q.

ALDEN (ed. 1916): The character sketched . . . [here and in 95] may well be compared with that of the Don Juan type of hero in the *Lover's Complaint*.—See the introduction to 70.

1. *youth, some wantonnesse*] SCHMIDT (1875) defines *wantonnesse*: Lasciviousness, lechery.—G. C. M. SMITH (*T. L. S.*, June 22, 1922, p. 413), reading *youthsome*: There seems to be no point in its [Q's] discrimination of "youth" and "wantonness," and its making them separate faults, imputed by separate sets of people. They are treated together in lines 3 and 4.—ADAMS: I suggest that the second "some" is a compositor's error through post-assimilation, and that in its place we should read "and"; note the resultant couplets: "youth and wantonness," "youth and gentle sport," "grace and faults."

1-4.] BEECHING (ed. 1904): Some dispraise, some praise; but all agree upon the facts and all agree in loving.

2.] TUCKER (ed. 1924): On the other hand some, speaking kindly of it [your fault] as a positive *grace*, call it your 'youth and gentle sport' (i. e. the gentle sport natural to youth). [For *sport* compare 95.6 n.]

3. of . . . *lesse*] MALONE (ed. 1780): By great and small.—POOLER (ed. 1918): Gentle and simple, as in *Macbeth*, V.iv.12.

4.] POOLER (ed. 1918): The faults that "to thee resort" are the vices referred to in xcv.9, 10. You turn your faults into graces. A similar construction may be seen in lxxvii.11.—With the line ALDEN (ed. 1916) compares 95.4 and 150.5.



8. translated] SCHMIDT (1875): Transformed. [So in line 10.]

9. *sterne*] SCHMIDT (1875): Ferocious.—*N. E. D.* (1916), citing this line: Merciless, cruel.

10.] MALONE (ed. 1780): If he could change his natural look, and assume the innocent visage of the lamb.—DOWDEN (ed. 1881) notes in lines 9 f. and in 93 "the same thought expressed in different imagery."

12. *the . . . state*] SCHMIDT (1875) explains as a periphrastic use for "all thy strength."—DOWDEN (ed. 1881): The strength of all thy majesty, splendour.—LEE (ed. 1907): A periphrasis for "the full extent of thy strength."—See the notes to 64.9 f.

13, 14.] MALONE (ed. 1780) was the first to note that this couplet also ends 36.—DOWDEN (ed. 1881, p. 32 n.): It occurs to me as a possibility that the MS. in Thorpe's hands may here have been imperfect, and that he filled it up . . . with a couplet from an earlier sonnet. [Borrowed by ROLFE (ed. 1883).]—BEECHING (ed. 1904): Here it is less appropriate [than in 36], and the rhymes clash with those in the first quatrain.—POOLER (ed. 1918): If we may judge from a single instance [126], it was Thorpe's practice where he suspected a lacuna to indicate it by marks of parenthesis. . . . The repetition [here] seems to show that Shakespeare did not prepare the Sonnets for publication, as the misprints, that he did not read the proofs.—JOHN SAMPSON (*T. L. S.*, October 2, 1919, p. 532) argues that the couplet of 36 was repeated here (as "a lame and impotent conclusion") through an elaborate printer's error. When Q was going through the press the last two lines of 96 dropped out, and the printer, in resetting them, turned not to his copy but to his rough proof sheets. By mistake his eye fell upon 36, which is the only sonnet in Q besides 96 of which the last nine lines appear "at the head of a page on the outer leaf of a quire," and from the final lines of 36 he reset "the broken couplet, *literatim et punctatim*." "George Eld's prentice or journeyman" has done better here than in 146. "There two missing words furnished them [the commentators] with abundant room for ingenious speculation as to what Shakspeare might have written. In sonnet 96 they have now to supply two whole lines."—FORT (*Time Scheme*, 1929, pp. 128 f.) sees no error, believing that Sh. "simply repeated . . . [here] a phrase which had made an impression on his friend just a year before."—BROOKE (ed. 1936) thinks the couplet was here "consciously repeated . . . to remind the friend of happier days and soften the tone of censure."—See also II, 7, 10, 69 f.

## 97

**H**OW like a Winter hath my absence beene  
 From thee, the pleasure of the fleeting yeare?  
 What freezings haue I felt, what darke daies seene? 3  
 What old Decembers barenesse euery where?  
 And yet this time remou'd was sommers time,  
 The teeming Autumne big with rich increase, 6  
 Bearing the wanton burthen of the prime,  
 Like widdowed wombes after their Lords decease:  
 Yet this abundant issue seem'd to me, 9  
 But hope of Orphans, and vn-fathered fruit,  
 For Sommer and his pleasures waite on thee,  
 And thou away, the very birds are mute. 12  
 Or if they sing, tis with so dull a cheere,  
 That leaues looke pale, dreading the Winters neere.

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- |   |   |
|---|---|
| 4. <i>barenesse</i> ] <i>Barenness</i> Gild.,<br>Sew. <sup>2</sup> -Evans.  | 4. <i>burden</i> The rest.  |
| 5. <i>remou'd</i> ] <i>remov'd!</i> Mal. <sup>2</sup> , Var.  | 8. <i>Lords</i> ] Ben., Lint. <i>Lord's</i> Gild.-<br>Evans, Hal., Ktly., Tyler, Wynd.  |
| 6. <i>The</i> ] <i>And</i> Cap. <i>Then</i> Conrad<br>conj. ( <i>Archiv</i> , 1879, LXII, 4 n.).  | <i>lords'</i> Cap. and the rest.  |
| 7. <i>burthen</i> ] Ben., Lint., Gild. <sup>1</sup> ,<br>Sew. <sup>1</sup> , Wh., Cam., Dow.+ (except<br>Tyler, Oxf., Neils., Bull., Wal., Yale). | 10. <i>hope</i> ] <i>crop</i> Sta. conj. ( <i>Athe-<br/>naeum</i> , January 31, 1874, p. 161), But.<br>14. <i>Winters</i> ] <i>Winter's</i> Gild. <sup>2</sup> ,<br>Sew. <sup>2</sup> + |
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POOLER (ed. 1918): Perhaps the beginning of a new series following one that closes with lxxxvii. The "absence" may be a metaphor for estrangement.—  
 BROOKE (ed. 1936) says that 97-99 "are written as if the poet's heart was not much in them."

2. the pleasure . . . yeare] TUCKER (ed. 1924): In whom lies whatever makes any part of the year pleasant. . . Normally summer, but summer becomes winter if the friend is absent.

2-4. yeare? . . . seene? . . . where?] PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 85) notes that a question mark is often "retained in sentences purely exclamatory."

3, 4.] See 5.6-8 n.

5. this time remou'd] MALONE (ed. 1780): This time in which I was *remote* or absent from thee.—SCHMIDT (1875): Time of absence.—HALL CAINE (*Sonnets of Three Centuries*, 1882, p. 273), replying to FLEAY (*Macmillan's*, 1875, XXXI, 435-437): Surely it robs this sonnet of half its beauty and direct sincerity . . . [to try to prove] that the absence, journey, and travel here dwelt upon do not refer to an actual journey at all, but to the separation between Southampton and Shakspeare caused by the unfaithfulness of the latter in



producing not poems dedicated to his friend, but only dramas destined for the multitude. [See II, 188.]—KELLER (*Sh.s Werke*, 1916, XV, 515): The poet was away for the summer. In this season the London companies of actors often went into the provinces.

6. **teeming**] *N. E. D.* (1911): Fertile, prolific. [This line is the second example, the first being from *Richard II*, II.i.51.]—MALONE (ed. 1780) compares *A Midsummer Night's Dream*, II.i.112, "The childing autumn."

7. **wanton . . . prime**] MALONE (ed. 1780) glosses *prime*: The spring.—SCHMIDT (1875, p. 1416): The burden brought forth by the wantonness of the spring.—TUCKER (ed. 1924): Burden (of a child) imposed by the 'prime' of the year in its wantonness. [*Prime* to him is "early summer, the year in its young manhood."]

10. **hope of Orphans**] DOWDEN (ed. 1881): Expectation of the birth of children whose father is dead; or, such hope as orphans bring.—TYLER (ed. 1890): Hope of leaving posthumous offspring.—BEECHING (ed. 1904): It was *early* autumn, and so the crops and fruits could as yet only be spoken of as a "hope." They would be orphans, because in the friend's absence Summer seemed dead.—POOLER (ed. 1918) says of the line: A hendiadys; the imagery seems blurred beyond recognition or recovery. Autumn may be understood as the earth in autumn and is evidently the mother, but who is the father? Possibly, the prime = spring. Summer and autumn are indistinguishable. "Yet" [line 9] must repeat the "yet" of l. 5, for to say a mother is a widow *yet* her child is an orphan is absurd.

13. **cheere**] SCHMIDT (1874): Cheerfulness, high spirits.—TUCKER (ed. 1924): Frame of mind.

## 98

**F**rom you haue I beene absent in the spring,  
 When proud pide Aprill (drest in all his trim)  
 Hath put a spirit of youth in euery thing: 3  
 That heauie *Saturne* laught and leapt with him.  
 Yet nor the laies of birds, nor the sweet smell  
 Of different flowers in odor and in hew, 6  
 Could make me any summers story tell:  
 Or from their proud lap pluck them where they grew:  
 Nor did I wonder at the Lillies white, 9  
 Nor praise the deepe vermillion in the Rose,  
 They weare but sweet, but figures of delight:  
 Drawne after you, you patterne of all those. 12  
 Yet seem'd it Winter still, and you away,  
 As with your shadow I with these did play.

1. *haue I*] *I have* Gild.<sup>2</sup>  
 2. *proud pide*] Hyphenated by Ew.,  
 Mal.+ (except Har.).  
 3. *Hath*] *Had* Sta., But.  
 5. *Yet nor*] *Yet not* Gild.-Evans.  
 9. *Lillies*] *lilly's* Cap., Coll.,  
 Huds.<sup>1</sup>+ (except Knt.<sup>2</sup>, Tyler, Har.).  
 11. *weare*] Lint. *were* The rest.  
*but...but*] *,my sweet, but* Mal.  
 conj. *but fleeting* Lettsom conj. (in  
 Walker, *Critical Examination*, 1860,  
 I, 297), Huds.<sup>2</sup>, *best sweet, but* Lowell  
 conj., 1863 (*Letters*, 1894, I, 331).  
*but suite, but* Bulloch conj. (*Studies*,  
 1878, p. 289). *but cunning* Huds.<sup>2</sup>

conj. *but, sweet, but* But. *but sweet-*  
*fraught* or *but sweetful* Tuck. conj.

12. *you, you*] *you; you* Mal.<sup>2</sup>, Var.,  
 Coll., Bell, Huds.<sup>1</sup>, Wh.<sup>1</sup>, Hal. *you*  
*—you*, Housman (*Collection*, 1835, p.  
 36). *you,—you* Dyce, Sta., Bull.  
*you; you*, Huds.<sup>2</sup>

13. *and*] *and*, Cap., Mal.+ (except  
 Knt.<sup>2</sup>, Har.).

*you*] *you*, Knt.<sup>2</sup>

14. *play*] *play*: Mal., Var., Ald.,  
 Knt., Coll., Bell, Huds., Dyce, Sta.,  
 Del., Glo., Wh., Hal., Ktly., Tyler,  
 Herf., Beech.

98 and 99 are reprinted, without comment, in the London annual, *Time's Telescope* for 1817, pp. 98 f.

1.] TUCKER (ed. 1924): [I have been absent] ere now. There have been such times. [So BROOKE (ed. 1936).]

1-4.] WYNDHAM (ed. 1898): The assonance between the two rhyme-sounds, usually a blemish, is here an effect of art. The quick treble repetition of short *i*-sounds seems to have suggested Spring to the Elizabethans. [In proof he cites the songs in *As You Like It*, V.iii, and Nashe's *Summer's Last Will*, 1600 (1910 ed., III, 238 f.).]

2. *proud pide*] SCHMIDT (1875): Gorgeously variegated.—*N. E. D.* (1909), citing this line: Proudly or splendidly variegated.



trim] SCHMIDT (1875): Ornamental dress.

4. *heauie Saturne*] SCHMIDT (1874) explains *heauie*: Sad, sorrowful. [See 30.10.]—PALGRAVE (ed. 1865): The gloomy side of Nature; or, the saturnine spirit in life.—WYNDHAM (ed. 1898, pp. 244–246) considers this a reference to the actual opposition of the planet, which helps to date the sonnet. If Sh. had “the real Saturn in his mind, then he cannot have written it before 1600 and may, with greater probability, have written it in 1601 or 1602, when Saturn was more conspicuous and gradually presenting a larger disc.”—BEECHING (ed. 1904): Melancholy; as in Sonnet 50.1. In *Much Ado*, I, iii, 12, to be “born under Saturn” implies melancholy. Compare the adjective “saturnine.”—*N. E. D.* (1909): In *Astrology*, on account of its remoteness and slowness of motion, Saturn was supposed to cause coldness, sluggishness, and gloominess of temperament in those born under its influence, and in general to have a baleful effect on human affairs.—D. C. ALLEN (*Star-Crossed Renaissance*, 1941, p. 172): To the Renaissance, Saturn . . . was the most awe-inspiring of all the planets, for it stirred up the black bile and begot in men a double melancholy. . . . Most Elizabethan sons of Saturn are alike, and the planet is usually spoken of as “sullen,” “angry,” or “lumpish,” qualities it shared with its natives.

laught and leapt] LEE (ed. 1907) compares *The Merchant of Venice*, I.i.49, “to laugh, and leap, and say you are merry.”

6. *different flowers*] On the transposition of the adjective see ABBOTT (1870, pp. 308 f.).

7. *summers story*] MALONE (ed. 1780): [Sh.] seems to have meant some *gay fiction*. [So LEE (ed. 1907), POOLER (ed. 1918).]—WALKER (*Critical Examination*, 1860, I, 162): A story suitable to summer. [So TUCKER (ed. 1924).]

8.] MALONE (ed. 1780) compares *Richard II*, V.ii.46 f., “the violets . . . That strew the green lap of the new-come spring.”—POOLER (ed. 1918) explains *their* as = “on which they lay”; SCHMIDT (1874), *lap* as “used metaphorically of any delightful place.”

8–12.] LEE (ed. 1905, pp. 25 f. n.) compares Barnfield’s *Affectionate Shepherd*, 1594 (1936 ed., p. 1):

His Iuory-white and Alabaster skin  
Is stained throughout with rare Vermillion red,  
Whose twinckling starrie lights do neuer blin  
To shine on louely *Venus* (Beauties bed:)  
But as the Lillie and the blushing Rose,  
So white and red on him in order growes.

10. *vermillion*] SCHMIDT (1875) notes that this word, “a beautiful red colour,” appears nowhere else in Sh.

11.] STEEVENS (ed. 1780) on MALONE’s conjecture *my sweet*: The old reading is surely the true one. The poet refuses to enlarge on the beauty of the flowers, declaring that they are *only* sweet, *only* delightful, so far as they resemble his friend.—SHARP (ed. 1885): The rose and lily were sweet, they were figures—emblems—of delight, only in so far as they suggested Shakespeare’s beloved friend, ‘pattern of all’ lovely things.—LEE (ed. 1907) explains as “only sweet-

ness, only figures of delight," and compares Constable's sonnet, about 1592 (1859 ed., p. 27), "But all those beauties were but figures of thy prayse." See the notes to 106.9 f.

14. **shaddow**] SCHMIDT (1875): Portrait.—POOLER (ed. 1918): A figure of delight drawn after you; cf. xxvii.10. [See 37.10 n.]—ADAMS explains the line: I played in conceits with these flowers (see the next sonnet) as if they were shadows of you.



## 99

THe forward violet thus did I chide,  
 Sweet theefe whence didst thou steale thy fweet that  
 If not from my loues breath, the purple pride, (fmels 3  
 Which on thy soft cheeke for complexion dwells?  
 In my loues veines thou hast too grosely died,  
 The Lillie I condemned for thy hand, 6  
 And buds of marierom had stolne thy haire,  
 The Roses fearefully on thornes did stand,  
 Our blushing shame, an other white dispaire: 9  
 A third nor red, nor white, had stolne of both,  
 And to his robbry had annex thy breath,  
 But for his theft in pride of all his growth 12  
 A vengfull canker eate him vp to death.  
 More flowers I noted, yet I none could see,  
 But fweet, or culler it had stolne from thee. 15

1. *forward*] *froward* Sharp.  
 2-5. Quoted by Bell, Huds.<sup>1</sup>,  
 Ktly., Wal., Tuck., Rid.  
 2. *smels*] Lint. *smells?* Gild.<sup>1</sup>  
*smells*, The rest.  
 3. *breath*] *breast* Godwin conj. (p.  
 129).  
 3, 4, 5. *breath,...dwells?...died,*  
 Ben., Lint. *Breath?...dwells...dy'd*  
 Gild.<sup>1</sup> *breath,...dwells?...dy'd.* Har.  
 \**breath?...dwells...dyed.* The rest.  
 7. *marierom*] *Marjoram* Gild.<sup>2</sup>+.  
*stolne*] *stolen* Mal., Var., Ald.,  
 Knt., Bell, Rol., Tyler, Neils.<sup>1</sup>, Wal.,  
 Har.  
 9. *Our*] Ben., Lint., Gild. *One*,

- Tuck. *One* The rest.  
*an other*] *another*, Tuck.  
 10. *stolne*] *stolen* Mal., Var., Ald.,  
 Knt., Coll., Bell, Hal., Rol., Tyler,  
 Neils.<sup>1</sup>, Wal., Har.  
 11. *his*] *this* Coll.<sup>1</sup>, Coll.<sup>2</sup>, Huds.<sup>1</sup>,  
 Del., Wh.<sup>1</sup>, Hal.  
*robbry*] *robbery* Cap., Mal. +  
 (except Wynd., Kit., Har.).  
 13. *eate*] *ate* But.  
 15. *sweet, or*] *sweeter* 1796 ed. *scent*  
 or Walker conj. (*Critical Examination*,  
 1860, I, 297).  
*stolne*] *stolen* Mal., Var., Ald.,  
 Knt., Bell, Rol., Tyler, Neils.<sup>1</sup>, Wal.,  
 Har.

See the introductory note to 98.

DOWDEN (ed. 1881): [99] has fifteen lines, as also has one of the sonnets in Barnes's *Parthenophil and Parthenophe* [1593].—BEECHING (ed. 1904): This first line is extra-metrical. . . . [Probably] we have here only a rough draft of the sonnet. The correspondence of line 1 to line 6 shows that the first line was not an afterthought; and the repetition of the reference to "breath" in line 11 suggests that Shakespeare used a quatrain already written (lines 2-5) for his passage about the violet, intending afterwards to reduce it to three lines by limiting the parallel to "complexion."—LEE (ed. 1907) observes that Barnes has, not one, but "many" such sonnets, as 35, 36, 38-40. But, as ALDEN (ed. 1916) notes, in all these sonnets "the extra line introduces the final

couplet, and rhymes with the 12th."—KENT (*People in Sh.'s Sonnets*, 1915, p. 20) thinks the extra line (1?) is "a *recitative* line" for music.—CASE (in Pooler, ed. 1918) cites another fifteen-line sonnet in Griffin's *Fidessa*, 1596, sonnet 60 (1904 ed., II, 295). It has, however, only one rime.—FORT (*Time Scheme*, 1929, p. 130): It looks as if the sonnet had been written originally with fourteen lines only, the fifteenth having been added afterwards as an emendation in an awkward passage. [Presumably he refers to line 5, not 15. See below.]

MASSEY (ed. 1872, Supplement, p. 22) called attention to apparent borrowings here from Constable's *Diana*, 1594, l. 9 (1904 ed., II, 83):

My Lady's presence makes the Roses red,  
Because to see her lips they blush for shame.  
The Lily's leaves, for envy, pale became;  
And her white hands in them this envy bred.  
The Marigold the leaves abroad doth spread;  
Because the sun's and her power is the same.  
The Violet of purple colour came,  
Dyed in the blood she made my heart to shed.  
In brief. All flowers from her their virtue take;  
From her sweet breath, their sweet smells do proceed;  
The living heat which her eyebeams doth make  
Warmeth the ground, and quickeneth the seed.  
The rain, wherewith she watereth the flowers,  
Falls from mine eyes, which she dissolves in showers.

—Massey's notion has been taken over by dozens of later commentators. Thus EWIG (*Anglia*, 1899, XXII, 421) says that Constable's sonnet "corresponds exactly" to 99.—Such too is the opinion of ERICH HARTMANN (*Naturschilderung . . . bei Sh.*, 1908, p. 60), who adds: The Shakespearean representation is characterized by far greater liveliness, a stronger emphasis on the subjective, and an individualizing treatment. . . . It is also characteristic of his conception of material which lies close to affectation that he has omitted those passages that particularly bear the stamp of the *concetti* style.

Other sources or analogs have been indicated. Thus DOWDEN (ed. 1881) and VERITY (ed. 1890) add Spenser's *Amoretti*, 1595, sonnet 64 (1908 ed., p. 729), "Comming to kisse her lyps, . . . Me seemd I smelt a gardin of sweet flowres," etc., and Campion's lyric, "There is a Garden in her face," 1617 (Vivian's Campion, 1909, p. 178).—WYNDHAM (ed. 1898): These flower-sonnets are in a mode imitated from Petrarch, which overran Europe in the sixteenth century. The Pleiade worked it vigorously and then attacked it, as Shakespeare attacks it in XXI., and again in CXXX.—CONRAD (*Preussische Jahrbücher*, 1914, CLVI, 460), following STEEVENS (ed. 1780), says that Sh. repeats the flower conceits of 99 in 1 *Henry VI*, II.iv, where it is wholly unsuited to the serious political quarrel. He did so because of his admiration for the elegant, affected style, because he was a disciple of Petrarch, from whose *Rime*, 127 ("In quella parte dove Amor mi sprona"), he borrowed the flower comparisons. See LEE's notes on 55 and 113.5 f.—NOYES, 1924 (*New Essays*, 1927, pp. 109 f.): The provenance of . . . [99, which he miscalls 119] is



so clear that it is difficult to understand how the commentators have overlooked it. . . . In "Venus and Adonis," after Adonis is killed, a purple flower springs from his blood; and over this flower Venus makes her lament, comparing the smell of it to Adonis's breath. . . . [Lines 1171 f., 1177-1182 quoted.] And this, substituting "she" for "I" in the first line is how . . . [99] begins. . . . [Line 5] can only derive its full meaning from the *Venus and Adonis*, for the word "grossly" definitely refers to the spilt blood, and has no reference to the later subject. It is the voice of Shakespeare's Venus, not of Shakespeare the man. . . . There is a technical flaw in this sonnet. It has fifteen lines. The first line had to be prefixed to couple it with its predecessor and to explain what it was all about—in other words, to take the place of the natural explanation of the "Venus and Adonis" setting, from which it diverged as he wrote it. [Compare Noyes's comments in the introduction to 126 and see II, 154.]—Compare also "On his Mrs.," *Wit's Recreations*, 1640 (*Facetiae*, 1817, II, 20):

Shall I tell you how the rose at first grew red,  
And whence the lilly whitenes borrowed,  
You blusht, & straight the rose with red was dight,  
The lilly kist your hand, and so was white,  
Before such time, each rose had but a stain,  
And lillies nought but palenes did contayne. . . .

GEORGE WILSON (*Five Gateways*, 1857, p. 104) calls 99 "one of the most exquisite" of the sonnets.—ROBERTSON (*Problems*, 1926, p. 85): 99 is certainly a poor production, abounding in cheap diction. . . . Many, probably, will agree . . . that Shakespeare never wrote such feeble stuff.—BROOKE (ed. 1936): Though this sonnet is poetically the poorest in the entire collection, . . . the fact that it has been left standing in its proper place, with all its horrid blemishes on its head, is pretty good evidence that the . . . copy had not been subjected to literary editing.—ADAMS: Perhaps, too, it was left in unfinished state because at this point Sh. dropped his pen and lapsed into a three years' silence; his inspiration, as his interest, is thus represented as fading.

1. forward] BEECHING (ed. 1904): Spring; a constant, not a particular, epithet of the violet [as in *Hamlet*, I.iii.8].

3. purple] VERITY (ed. 1890): Used by the poets in the vaguest way. *Purpureus* simply expressed extreme brightness of colour. [See Sh.'s *Poems*, 1938, p. 99.]

5.] FORT (*Two Dated Sonnets*, 1924, pp. 45 f.): Verse 5, which both violates the metrical scheme and contains much misplaced emphasis, is . . . under suspicion. [He asserts that its omission would result in a musical and intelligible couplet, in addition to restoring the sonnet form.]

6.] MALONE (ed. 1780): I condemned the lily for presuming to emulate the whiteness of thy hand.—DOWDEN (ed. 1881): Condemned for theft of the whiteness of thy hand.—M. B. OGLE (*Sewanee Review*, 1912, XX, 459-469) discusses "The 'White Hand' as a Literary Conceit" in Latin, French, Middle English, Elizabethan, and other verse—a discussion of a commonplace that is applicable here if (as is not unlikely) a woman is the subject of 99.—ALDEN (ed. 1916): Dowden's interpretation . . . is undoubtedly right.—POOLER (ed. 1918), like ONIONS (1911), thinks *for* means "on account of" and explains:

I said that it had stolen its whiteness from thy hand.—So TUCKER (ed. 1924): I. e. for what it had done to your hand in stealing from its whiteness.

7.] CONRAD (*Archiv*, 1879, LXII, 12) believes that the marjoram's color refers to the dark lady's hair.—DOWDEN (ed. 1881): Dark auburn . . . would be the nearest approach to marjoram in the colour of hair. Mr. [H. C.] Hart suggests that the marjoram has stolen not colour but *perfume* from the young man's hair. [Dowden notes the same comparison in Suckling's *Brennoralt. A Tragedy*, about 1640, IV.iv (1910 ed., p. 253), "Hair curling, and cover'd, like buds of marjoram." See the note to 9.9 f.]—ELLACOMBE (*Plant-Lore*, 1884, p. 159): The comparison . . . is not very intelligible, but probably it was a way of saying that the hair was golden.—BEECHING (ed. 1904): "Cover'd" . . . [in the *Brennoralt* parallel] must be a misprint for "coloured". . . . The passage from Suckling is, of course, only a reminiscence of this line in the sonnet, and does not take us any further. . . . The context [in 99] shows that it is the "colour" [that called "brown madder"], and not, as some have thought, the "shape," that is referred to.—W. B. BROWN (*N. & Q.*, August 30, 1913, p. 169) says that marjoram buds are purple. The line may refer to the scent of the friend's hair.—TUCKER (ed. 1924): The hair was of a brown auburn and also inclined to curl in knots.

7.] One must understand something like, "I said that buds of marjoram had stolen," or "I condemned buds that had stolen."

8. on . . . did stand] See APPERSON (*English Proverbs*, 1929, p. 627).—VERITY (ed. 1890) comments on "the daring employment . . . of 'the pathetic fallacy.'"—POOLER (ed. 1918): Uneasily, as detected thieves.

9.] TUCKER (ed. 1924) inserts commas after *One* and *another* (see Textual Notes) to show his interpretation: A red rose embodies 'blushing shame,' a white one 'white despair.' [He is right in noting that *blushing* is not a participle, that "one cannot 'blush white despair.'"]

10.] ELEANOUR S. ROHDE (*Cornhill*, 1934, CL, 30): The York and Lancaster rose . . . is obviously the variegated rose . . . [here mentioned].

13.] MALONE (ed. 1780) notes parallels in *Venus*, line 656, "This canker that eates vp loues tender spring," and *Romeo and Juliet*, II.iii.30, "Full soon the canker death eats up that plant."—As SCHMIDT (1874) observes, *eate* (*vp*) is the imperfect tense.



## 100

**V**Here art thou Muse that thou forgetst so long,  
 To speake of that which giues thee all thy might?  
 Spendst thou thy furie on some worthlesse songe, 3  
 Darkning thy powre to lend base subiects light.  
 Returne forgetfull Muse, and straight redeeme,  
 In gentle numbers time so idely spent, 6  
 Sing to the eare that doth thy laies esteeme,  
 And giues thy pen both skill and argument.  
 Rife resty Muse, my loues sweet face suruay, 9  
 If time haue any wrinkle grauen there,  
 If any, be a *Satire* to decay,  
 And make times spoiles dispised euery where. 12  
 Giue my loue fame faster then time waits life,  
 So thou preuenst his sieth, and crooked knife.

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|--|---|
| 4. <i>Darkning</i> ] Ben.-Evans, Wynd., Neils., Bull., Pool., Kit., Har. <i>Dark-ening</i> The rest. | Knt. <sup>1</sup> , Bell, Ktly., Tyler. <i>rested</i> But. conj.                |
| <i>powre</i> ] Lint., Kit. <i>power</i> The rest.  | 10. <i>haue</i> ] <i>hath</i> Gild.-Evans.                                      |
| <i>light.</i> ] Ben., Lint., Har. <i>light!</i> But. <i>light?</i> The rest.                         | 12. <i>euery</i> ] <i>very</i> Ew.  |
| 8. <i>giues</i> ] <i>give</i> Ben., Gild.-Evans.   | 13. <i>loue</i> ] <i>lay</i> Flatter conj. ( <i>Sh.s</i> Sonette, 1934, p. 12). |
| 9. <i>resty</i> ] <i>restive</i> Mal., Var., Ald.,   | 14. <i>preuenst</i> ] Ben., Lint. <i>prevent'st</i> The rest.                   |
|  | <i>sieth</i> ] <i>scathe</i> Tuck. conj.  |
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DOWDEN (ed. 1881) thinks that 100 was written after an interval in which Sh. had been writing "plays for the public . . . instead of poems for his friend."—WYNDHAM (ed. 1898, p. cxiii) calls 100–125 a "group" which "opens after a great silence . . . and the poet develops in it a single sustained attack on the Law of Change."—KELLER (*Sh.s Werke*, 1916, XV, 515): A rather long pause must have occurred between this and the preceding sonnets: three years, according to sonnet 104, have passed since the start of the friendship.—MURRY (*New Adelphi*, 1929, II, 251–253) considers 100–112 "a well-defined" and "coherent" group. On this matter see the rearrangements given in Appendix IV, II, 85–116.

1, 2.] On Sh.'s failure to praise his friend (or lady) see also 85.1 n.

2.] TYLER (ed. 1890) compares 78.13.

3. *furie*] SCHMIDT (1874): Enthusiasm, exaltation of fancy.

*worthlesse songe*] See 16.4 n.

4.] POOLER (ed. 1918): Whereas a noble subject (see lxxxiv.7, 8) dignifies a poet's story.—For *base* see 33.5 n.

6. *idely*] SCHMIDT (1874): Unprofitably.—TUCKER (ed. 1924): FOOLISHLY. [He compares 61.7 and 122.3.]

8.] LEE (ed. 1907) compares Ronsard's *Amours*, 1578, II.16 (1923 ed., II, 37), "Ma plume sinon vous ne sçait autre sujet."—For *argument* see the note to 38.2 f.

9. *resty*] SCHMIDT (1875): Torpid.—NICHOLSON (*N. & Q.*, July 2, 1892, p. 5) defends *resty* against TYLER's reading (see Textual Notes) *restive*. The former, he says, means "restful, torpid, or idly resting."—TYLER (the same, October 8, pp. 283 f.) supports *restive*, citing Cotgrave's *Dictionary*, 1611, under *restif*: "Restie, stubborne, drawing backward, that will not goe forward," and *restivé* as "Made or growne restie."—E. S. A. (the same, p. 284) agrees with Tyler.—C. C. B. (the same, December 2, 1893, p. 444) cites two uses of *resty*, "once in the sense of uneasy, and once as meaning liable to bolt," in Lyly's *Pappe with an Hatchet*, 1589, sigs. B1, D4 (1902 ed., III, 398, 410): "wee'le set vp all our rests, to make you all restie," "if like a restie lade thou wilt take the bitt in thy mouth."—WYNDHAM (ed. 1898): The sense is exactly opposite . . . [to "uneasy." It] was a term of manege applied to a horse exhibiting the vice now called 'jibbing.'—*N. E. D.* (1908): Sluggish, indolent.—POOLER (ed. 1918): Lazy.

10. If] SCHMIDT (1874): Whether.—TUCKER (ed. 1924): To see if.

*wrinkle*] See the note to 19.9 f.

11. *Satire*] WALKER (*Critical Examination*, 1860, III, 362) explains *Satire* as "satirist." He gives various examples, as Jonson's *Time Vindicated*, 1623 (*Works*, ed. Gifford and Cunningham, 1875, VIII, 5), "'Tis Chronomastix, the brave satyr. . . . The gentleman-like satyr, cares for nobody."—*N. E. D.* (1909) quotes this line as its only example of the meaning "satirist" in a figurative use.—The line must mean, as POOLER (ed. 1918) intimates, writes satires on Time. BROOKE (ed. 1936) explains it, "Devote yourself to poems on the ruins of Time."

13.] SCHMIDT (1875, p. 1421): *Fast* [is] used in the senses swiftly and firmly at the same time. . . . [He paraphrases:] A fame whose stability is greater . . . than the swiftness of time.

14.] STEEVENS (ed. 1780): So by anticipation thou hinderest the destructive effects of his weapons. [Quoted by POOLER (ed. 1918).]—HAZLITT (ed. 1852) had explained *prevent'st* as "anticipatest," SCHMIDT (1875) as "frustrates, disappoints." On the Q spelling *preuenst* see HADOW's note on 41.9.—POOLER (ed. 1918) explains the last four words: Crooked scythe, a hendiadys.



## 101

OH truant Muse what shalbe thy amends,  
 For thy neglect of truth in beauty di'd?  
 Both truth and beauty on my loue depends: 3  
 So dost thou too, and therein dignifi'd:  
 Make answere Muse, wilt thou not haply saie,  
 Truth needs no collour with his collour fixt, 6  
 Beautie no penfell, beauties truth to lay:  
 But best is best, if neuer intermixt.  
 Because he needs no praise, wilt thou be dumb? 9  
 Excuse not silence so, for't lies in thee,  
 To make him much out-liue a gilded tombe:  
 And to be praifd of ages yet to be. 12  
 Then do thy office Muse, I teach thee how,  
 To make him seeme long hence, as he showes now.

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|--|---|
| 3. <i>Both</i> ] <i>But</i> Ben., Gild.-Evans.   | Knt., Bell, Coll. <sup>3</sup>  |
| 6-8. <i>Truth...intermixt</i> ] Ben.-Evans,<br>But., Har. Italicized by Mal., Var.,<br>Ald., Ktly., Coll. <sup>3</sup> , Huds. <sup>2</sup> Quoted<br>by the rest. | 11. <i>him</i> ] <i>her</i> Ben., Gild.-Evans.<br>13. <i>office Muse</i> ,] Ben., Lint., Har.<br><i>Office, Muse</i> , Gild.-Evans, Rid. * <i>of-</i><br><i>fice, muse</i> ; Cap. and the rest.<br><i>I...thee</i> ] <i>and...me</i> Wal. conj. |
| 6. <i>fixt</i> ] <i>mix'd</i> But.   | 14. <i>him...he</i> ] <i>her...she</i> Ben., Gild.-<br>Evans.   |
| 10. <i>not</i> ] <i>no</i> Gild.-Evans.<br><i>for't</i> ] <i>for it</i> Mal., Var., Ald.,  |   |
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1, 2.] On Sh.'s "neglect," or silence, see 85.1 n.

3.] LEE (ed. 1907) observes that "the association of truth and beauty is similarly noticed" in 14, 54, and the *P. & T.*, lines 62-64. VERITY (ed. 1890) had already noted these parallels.—POOLER (ed. 1918): Perhaps because the friend is Nature's store of truth and beauty.—For the form *depends* see 41.3 n.

4. *dignifi'd*] POOLER (ed. 1918): Art dignified.

6.] DOWDEN (ed. 1881) explains *his collour*: The colour of my love (*i. e.*, my friend). [ALDEN (ed. 1916), citing this gloss from ROLFE (ed. 1883), says the meaning is "'its own colour,' referring to truth."—SCHMIDT (1874) defines *fixt*: Native and unchangeable.—WYNDHAM (ed. 1898): *Fix* is here a term of painting=to congeal, to deprive of volatility.—BEECHING (ed. 1904): His truth needs no praise, or "colour," because his own "colour," or beauty, sufficiently fixes it.—ALDEN (ed. 1916): The meaning [of the first *collour*] is . . . "plausible pretence" or "semblance," with an emphasis on false or artificial semblance.—POOLER (ed. 1918): Truth needs no embellishment of painting; for its hue is not artificial.—TUCKER (ed. 1924): Truth needs no colouring fixed (along) with *its* colour, *i. e.* its own colour is sufficient and would only be spoiled by being 'intermix'd.'—APPERSON (*English Proverbs*, 1929, p. 650) gives

two examples of the proverb, "Truth needs no colors," dating from 1519 and 1631.

7. *pensell*] *N. E. D.* (1904), citing this line: Put for the painter's art, skill, or style; and transferred to word-painting. [See 16.10 n.]

1ay] *N. E. D.* (1902), citing this line: Put or arrange (colours, a picture) on canvas.

8.] BEECHING (ed. 1904): The best things are best if unalloyed (here, with praise).—POOLER (ed. 1918): Perfect beauty and perfect truth are best without the addition of artificial colouring throughout, a poet's praise is spoken of in metaphors derived from painting. Compare ciii.9, 10.

10, 11. *for't . . . tombe*] POOLER (ed. 1918): Though his truth and beauty need no aid now, they will die with him if not immortalised in verse.—SCHMIDT (1874) had called attention to "gilded tombs" in *The Merchant of Venice*, II.vii.69, and compared also 55.1.

10-14.] On the immortalizing theme see the notes to 18.9-14.



## 102

MY loue is strengthned though more weake in fee-  
 I loue not lesse, thogh lesse the shew appeare, (ming  
 That loue is marchandiz'd, whose ritche esteeming, 3  
 The owners tongue doth publish euery where.  
 Our loue was new, and then but in the spring,  
 When I was wont to greet it with my laies, 6  
 As *Philomell* in summers front doth singe,  
 And stops his pipe in growth of riper daies:  
 Not that the summer is lesse pleasant now 9  
 Then when her mournefull himns did hush the night,  
 But that wild musick burthens euery bow,  
 And sweets growne common loose their deare delight. 12  
 Therefore like her, I some-time hold my tongue:  
 Because I would not dull you with my songe.

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|--|---|
| 1. <i>strengthned</i> ] <i>strengthen'd</i> Ew.,<br>Mal.+ (except Neils., Kit.).   | ( <i>Collection</i> , 1835, p. 37), Walker conj.<br>( <i>Critical Examination</i> , 1860, I, 321,                       |
| <i>seeming</i> ] Ben., Lint. <i>seeming</i> ,<br>But., Rid., Har. <i>seeming</i> ; The rest.   | II, 230), and the rest.   |
| 6. <i>with</i> ] <i>in</i> Gild.-Evans.  | 11. <i>burthens</i> ] <i>burdens</i> Gild. <sup>2</sup> , Sew. <sup>2</sup> -<br>Evans, Mal., Var., Coll., Bell, Huds., |
| 8. <i>his</i> ] Ben.-Evans, Mal., Var.,<br>Ald., Knt. <sup>1</sup> , Coll. <sup>1</sup> , Coll. <sup>2</sup> , Wh. <sup>1</sup> , Tyler,<br>Wynd., But., Rid. <i>her</i> Housman | Dyce, Sta., Del., Hal., Neils., Bull.<br>13. <i>some-time</i> ] <i>sometimes</i> Housman<br>( <i>loc. cit.</i> ).       |
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POOLER (ed. 1918): Perhaps connected with the preceding sonnet, but cf. lxxxiii.—See 85.1 n.

3.] POOLER (ed. 1918): Merchandiz'd=treated as a merchant treats his goods; esteeming=worth or value.

3, 4.] CAPELL (in Malone, ed. 1780) compares *Love's Labor's Lost*, II.i.15 f., "Beauty is bought by judgment of the eye, Not utt'ed by base sale of chapmen's tongues."

4. *publish*] SCHMIDT (1875): Make generally known. [So *N. E. D.* (1909).]

7.] MALONE (ed. 1780) compares 2 *Henry IV*, IV.iv.91 f., "a summer bird, Which ever in the haunch of winter sings." In his 1790 edition he adds *The Winter's Tale*, IV.iv.2 f., "Flora Peering in April's front."

8. *his*] BUTLER (ed. 1899): "Her" . . . seems preferable, but Shakespeare is quite capable of writing "his" in one line and "her" two lines later, about the same object.—BEECHING (ed. 1904): The singing nightingale in Shakespeare is always female. [See *Lucrece*, lines 1079 f., 1128–1134.]—POOLER (ed. 1918): *His* . . . is perhaps right, whether taken as masculine or neuter. Shakespeare may have known that it is the cock nightingale which sings. [Most editors accept the emendation to *her* because it appears in lines 10 and 13.]

in . . . daies] "CUTHBERT BEDE," or EDWARD BRADLEY (*Belgravia*, 1879, XXXVIII, 433), remarks that, "adopting the classical story of Philomela and her wrongs," Sh. always incorrectly makes his nightingale a female who (compare line 10) sings only by night. He fails to mention that in the present line the poet is correct in saying that in England the bird stops singing towards the end of summer.

9.] TUCKER (ed. 1924): I. e. our love is not less appreciated by me because it is now at a riper stage.

9-12.] E. E. STOLL (*M. L. N.*, 1940, LV, 389): The alliteration and assonance together are nothing particularly ingenious; there is possibly a poet or so now living who might pen lines that as mere sound would be as agreeable, and as mere thought more considerable, but none, I dare say, who could attain to the perfect felicity of these, together with the rhythm and the phrasing, in an interrelated whole.

10. hush] SCHMIDT (1874): Make silent, still.

11.] TUCKER (ed. 1924): I. e. every bough is laden with song-birds. The number of poets who are now all hymning Shakespeare's friend is rhetorically exaggerated in much the same spirit of pique as in 78.3-4.

12.] Apparently a proverb.

14. dull] *N. E. D.* (1897), citing this line: Make listless, or somewhat gloomy. [See 103.8 n.]



## 103

**A** Lack what pouerty my Mufe brings forth,  
 That hauing fuch a skope to fhow her pride,  
 The argument all bare is of more worth 3  
 Then when it hath my added praife befide.  
 Oh blame me not if I no more can write!  
 Looke in your glaffe and there appeares a face, 6  
 That ouer-goes my blunt inuention quite,  
 Dulling my lines, and doing me difgrace.  
 Were it not finfull then ftriuing to mend, 9  
 To marre the fubiect that before was well,  
 For to no other paffe my verfes tend,  
 Then of your graces and your gifts to tell. 12  
 And more, much more then in my verfe can fit,  
 Your owne glaffe fhowes you, when you looke in it.

5. *no more can*] *can no more* Mur.

10. *well,*] Ben., Har. *well?* The

6. *there*] *their* Mur.

rest.

8. *me*] *my* Mur.

13. *sit*] *fit* Del. conj.

POOLER (ed. 1918): Possibly this sonnet should precede lxxvii.

1. *pouerty*] *N. E. D.* (1907), citing this line: Poor or inferior matter. [See 40.10 n.]—With the line LEE (ed. 1907) compares 84.5. See also 16.4 n.

2. *That hauing*] TUCKER (ed. 1924) explains *That* either as a relative pronoun (comparing the Latin “qua habente”) or else as equivalent to “seeing that”; *hauing* as “she having,” “while she has.”

*skope*] SCHMIDT (1875): Free play. [So ONIONS (1911).]

3. *The . . . bare*] DOWDEN (ed. 1881): The theme of my verse merely as it is in itself.—POOLER (ed. 1918): The subject, *viz.* yourself, or perhaps your beauty, see l. 6, when entirely unadorned, *sc.* by compliments.—On *argument* see the note to 38.2 f.

7. *ouer-goes*] HAZLITT (ed. 1852): Exceeds.

*blunt*] SCHMIDT (1874): Clumsy, awkward.

8. *Dulling*] SCHMIDT (1874): Making stupid.—See 102.14 n.

9, 10.] STEEVENS (ed. 1780) compares *King John*, IV.ii.28 f., “When workmen strive to do better than well, They do confound their skill in covetousness.”—MALONE (ed. 1790) adds *King Lear*, I.iv.369, “Striving to better, oft we mar what’s well.”

11. *passe*] *N. E. D.* (1904), citing this line: Event, issue.

13. *sit*] WYNDHAM (ed. 1898): Shakespeare uses this verb with a sense frequently comparable to that of the noun *seat*. [He compares 37.7 and *Lucrece*, lines 288 f.]

13, 14.] STOPES (ed. 1904): Perhaps the poorest of all Shakespeare’s sonnet-endings. [Apparently she is distressed by the piling up of nothing but monosyllables in the couplet (see the notes to 43.13 f.). But such couplets (see also 1.14 n.) end 2, 18, 26, 43, 115, 134, 147, 149, and perhaps 64, 129, and 136.]

## 104

**T**O me faire friend you neuer can be old,  
 For as you were when first your eye I eyde,  
 Such seemes your beautie still: Three Winters colde, 3  
 Haue from the forrests shooke three summers pride,  
 Three beautilous springs to yellow *Autumne* turn'd,  
 In proceſſe of the seasons haue I seene, 6  
 Three Aprill perfumes in three hot Iunes burn'd,  
 Since first I saw you fresh which yet are greene.  
 Ah yet doth beauty like a Dyall hand, 9  
 Steale from his figure, and no pace perceiu'd,  
 So your sweete hew, which me thinkes still doth stand  
 Hath motion, and mine eye may be deceaued. 12  
 For feare of which, heare this thou age vnbred,  
 Ere you were borne was beauties summer dead.

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|---|---|
| 1. <i>friend</i> ] <i>love</i> Ben., Gild.-Evans.                           | Ald., Tyler, Har. <i>you, fresh</i> , Gild.,                                    |
| 3. <i>Winters</i> ] <i>winters'</i> Knt., Dyce,                             | Sew. <sup>2</sup> -Evans. <i>you fresh</i> , The rest.                          |
| Walker conj., Sta., Huds. <sup>2</sup> , Bull., Har.                        | 10. <i>pace</i> ] <i>place</i> Ben., Gild.-Evans.                               |
| 4. <i>forrests</i> ] <i>Forest</i> Gild. <sup>2</sup> , Sew. <sup>2</sup> - | 11. <i>doth</i> ] <i>do</i> Gild. <sup>1</sup> <i>does</i> Gild. <sup>2</sup> - |
| Evans, Tyler.   | Evans.  |
| 5. <i>Autumne</i> ] <i>autumns</i> Cap., anon.                              | 14. Quoted by Tuck.   |
| conj. (Cam.).   | <i>were</i> ] <i>was</i> Gild.-Evans.   |
| 7. <i>Three</i> ] <i>The</i> 1796 ed.                                       | <i>borne</i> ] <i>born</i> Gild. +.   |
| 8. <i>you fresh</i> ] Ben., Lint., Mal. <sup>1</sup> ,                      |   |
- 

On this so-called "dated" sonnet see the discussion at II, 59-61. A Greek translation of it will be found in F. W. PEMBER'S *Musa feriata*, 1931, p. 69.

1. *faire friend*] The phrase could apply as well to a woman as to a man, a fact overlooked by many supporters of Southampton, Pembroke, and the rest.

3. *Winters colde*] WALKER (*Critical Examination*, 1860, II, 100): Too flat for Shakespeare. [Walker, who died in 1846, emends to *winters' cold*, noting that to make *cold* the subject of *Haue* "is perfectly Elizabethan." Several editors agree. Compare 97.14.]

3-8.] Of the *three* in lines 3-5, 7, LEE (ed. 1907) remarks, "The period seems to have been more or less conventional among the sonneteers," and he cites uses by Ronsard, *Sonets pour Helene*, 1578, I.14 (1923 ed., II, 222), "Trois ans sont ja passez que ton œil me tient pris," and Daniel, *Delia*, 1592, sonnet 26 (1930 ed., p. 23), "That was with blood and three yeeres witnes signed."—THE SAME (*French Renaissance*, 1910, p. 267) notes a resemblance to Desportes, *Cleonice*, 56 (*Œuvres*, 1606, p. 280), "Amour, s'il t'en souuient, c'est la troi-siesme annee," and to Vauquelin de la Fresnaie, *Les Foresteries*, 1555 (*Œuvres*,



1872, III, 137), "La terre ia trois fois s'est desaisie De sa verdure, et ia de leurs vertus Se sont trois fois les arbres deuëtus, Depuis qu'à toi s'est mon ame asseruie." On this matter of years see WOLFF's comment at II, 61 f.

4.] STEEVENS (ed. 1780) cites *Romeo and Juliet*, I.ii.10, "Let two more summers wither in their pride."—ALDEN (ed. 1916) compares Virgil, *Georgics*, II.404, "silvis Aquilo decussit honorem."

7.] BEECHING (ed. 1904): The image seems to be from throwing incense on a fire. [Borrowed by TUCKER (ed. 1924).]

9. **Dyall hand**] SCHMIDT (1874): Hand of a clock, or a gnomon.—*N. E. D.* (1895) defines *dyall*: A clock or watch. [See the notes to 77.2, 7.]

9, 10.] BEECHING (ed. 1904): Beauty steals away as imperceptibly as the hand of a watch steals away from the figures on the dial.—H. C. HART (in Munro, *Sh. Allusion-Book*, 1909, I, 387) notes a borrowing in Suckling's *Brennoralt. A Tragedy*, about 1640, V.ii (1910 ed., p. 261): "She's gone! Life, like a dial's hand, hath stol'n From the fair figure, ere it was perceiv'd." There is a similar passage in *Aglaure*, about 1637, I.vi (the same, p. 94), "Softly, as death Itself comes on, when it does steal away The sick man's breath, and standers-by perceive 't not." See also the notes on 9.9 and 77.7.—TILLEY (*Elizabethan Proverb Lore*, 1926, p. 122) compares Lyly's *Euphues and His England*, 1580 (1902 ed., II, 176, 219), "The tongue of a louer should be like the poynt in the Diall, which though it go, none can see it going," "thinking the diall to stand stil, bicause you cannot perceiue it to moue."—See also *A Poetical Rhapsody*, 1602 (ed. Rollins, 1931, I, 186), "The Diall stirres, yet none perceiues it mooue."

10. **figure**] TUCKER (ed. 1924): Playing upon the senses of (1) numerical symbol on the dial, (2) shape, appearance.

**no pace perceiu'd**] TUCKER (ed. 1924): Such absolute constructions (Lat. *neque ullo passu viso*) were once frequent. [He compares *Venus*, line 148, "Daunce on the sands, and yet no footing seene."]

11. **hew**] See 20.7 n.

**still**] Motionless, unchanged, with perhaps also a play on its meaning "always." See 9.5 n.

13. **For . . . which**] DOWDEN (ed. 1881): Because I fear which.

13, 14. **thou, you**] TUCKER (ed. 1924): Though 'thou' is addressed to the collective and personified 'age unbred,' 'you' is used in the quoted proclamation addressed to its component members (=any of you).—C. ARCHER (*T. L. S.*, June 27, 1936, p. 544): Sonnet 104 . . . seems to give us a glimpse of Shakespeare at work—deliberately changing from singular to plural for the sake of euphony. . . . "Ere thou wast born" [referring to posterity] would be distinctly clearer, so that here we have the poet, determined to avoid the sibilant tautology, accepting a slight ambiguity as the lesser evil. [See the notes on 13 and 24.5 f. and *thou* in the General Index.]

## 105

**L** Et not my loue be cal'd Idolatrie,  
 Nor my beloued as an Idoll shew,  
 Since all alike my songs and praises be 3  
 To one, of one, still such, and euer so.  
 Kinde is my loue to day, to morrow kinde,  
 Still constant in a wondrous excellence, 6  
 Therefore my verse to constancie confin'de,  
 One thing expressing, leaues out difference.  
 Faire, kinde, and true, is all my argument, 9  
 Faire, kinde and true, varrying to other words,  
 And in this change is my inuention spent,  
 Three theams in one, which wondrous scope affords. 12  
 Faire, kinde, and true, haue often liu'd alone.  
 Which three till now, neuer kept feate in one.

1. *be*] by Gild.<sup>1</sup>2. *Idoll*] *idle* Mur., 1797 ed.,  
Housman (*Collection*, 1835, p. 39).

9. Omitted by Gent.

*Faire...true*] Quoted by Glo.,  
Cam., Dow.+ (except Tyler, But.,  
Bull., Har.).10. *Faire...true*] Quoted by Glo.,  
Cam., Dow.+ (except Tyler, But.,  
Bull., Brk., Har.). '*Fair*,' '*kind*,'and '*true*' Brk.13. *Faire...true*] Quoted by Glo.,  
Cam., Dow., Wh.<sup>2</sup>, Rol., Oxf., Wynd.,  
Herf., Neils., Wal., Pool., Yale, Rid.  
'*Fair*,' '*kind*,' and '*true*' Beech.,  
Tuck., Brk.14. *neuer...seate*] *never Sate* Gild.<sup>1</sup>  
*did never sit* Gild.<sup>2</sup> *have never sate*  
Sew.-Evans.

C. R. HAINES (*N. & Q.*, March 30, 1907, p. 247) notes a parallel to this sonnet in Breton's *Melancholic Humors*, 1600 (Grosart's Breton, 1879, I, *h*, 15):

Louely kinde, and kindly louing,  
 Such a minde were worth the mouing:  
 Truly faire, and fairely true,  
 Where are all these, but in you?

Wisely kinde, and kindly wise,  
 Blessed life, where such loue lies:  
 Wise, and kinde, and faire, and true,  
 Louely liue all these in you.

Sweetely deare, and dearely sweete,  
 Blessed, where these blessings meete:  
 Sweete, faire, wise, kinde, blessed, true,  
 Blessed be all these in you.



—MUNRO (*Sh. Allusion-Book*, 1909, I, 70 n.): If Shakspeare's Sonnet was not written before 1600, he must have been the borrower.—W. F. SCHIRMER (*Antike, Renaissance und Puritanismus*, 1924, p. 143) agrees that most "Platonic" poems of sixteenth-century England bring no testimony of Platonic thought, but are rather the expression of a current fashion. The goal of Sh. in 53 and 105, and of other poets like Sidney, Spenser, and Drummond, was a spiritualization of love or, more correctly, an exclusion of the sexual element.—ADAMS: The full significance of this sonnet has not, I suspect, been observed. The poet, calling to mind that part of the Ten Commandments which forbids the worship of idols—"Thou shalt have no other gods before me"; "Thou shalt not make unto thee any graven image" (cf. line 2); "Thou shalt not bow down thyself to them, nor serve them"—refers to the pagan worship of idols as opposed to the Christian worship of the one and only God. With the word "since" of line 3 he introduces the reason—in the form of a conceit—why his love is not to be identified with the forbidden worship of idols: namely, all his worship is "to one" and "of one." This concept of unity he further stresses in the quatrain that follows; and then he introduces the concept of three in one—the Blessed Trinity—to complete the Christian belief of God ("Three themes in one," line 12; "three . . . in one," line 14). [See the notes to line 1.]

On the personage addressed in this sonnet compare 53.14 n. and the introduction to 70.

1.] WALKER (*Critical Examination*, 1860, III, 363): Because the continual repetition of the same praises seemed like a form of worship. [Quoted by DOWDEN (ed. 1881) and ROLFE (ed. 1883). Both compare 108.1-8.]—WYNDHAM (ed. 1898): His love is not idolatry since he worships only at one shrine.—BEECHING (ed. 1904): There could be monidolatry as well as monotheism. "Since" [line 3] means "on the ground that" . . . The reason he gives, why it [*my loue*] is not idolatry, is that his friend is "fair, kind, and true."—POOLER (ed. 1918) compares *Romeo and Juliet*, II.ii.113 f., "swear by thy gracious self, Which is the god of my idolatry."—G. G. LOANE (*T. L. S.*, March 19, 1925, p. 200): How should the worship of one god who changes not suggest idolatry? Shakespeare admits the worship, but claims that his deity is no false god. . . . The doxology [the Gloria Patri] . . . supplies the obvious foundation of the fourth line. [See Adams's comment, above.]

2. **show**] ALDEN (ed. 1916) for the intransitive use compares 101.14.

8. **difference**] SCHMIDT (1874): Variety.—TUCKER (ed. 1924): In sonnets that quality was expected; see 76.1-2.

9. **argument**] See the note to 38.2 f.

9-12.] GERVINUS (*Sh. Commentaries* [1850], 1863, II, 649 f.): For those who, among us, daily fall lamentable victims to one-sidedness, caprice, and narrow-mindedness, Shakespeare is a contrast of the highest value; to him it would have been utterly impossible to dissever human gifts and powers; in his art he knew no ideal, that was irreconcilable with the actual, he scorned the beautiful, which would divert from the good, and refused the truth, which contradicted the beautiful and the good. So that the most complete characteristic of the poet and of his poetry, of its many-sidedness and its unity, lies perhaps in the following verse [lines 9-12], which is written in his 105th sonnet in a narrower application, but is capable of being understood in this wider one.—

ROLFE (ed. 1883) compares *The Merchant of Venice*, II.vi.53-56, "For she is wise, . . . And fair she is, . . . And true she is, . . . And therefore, like herself, wise, fair, and true."—WYNDHAM (ed. 1898): This points to a philosophic drift. . . . [Sh.'s] 'three themes in one' . . . ["Fair," "kind," and "true"] are, after all, nothing else than the three primal categories of philosophy—the Good, the Beautiful, and the True.—J. S. HARRISON (*Platonism in English Poetry*, 1903, pp. 128 f.) agrees: [In lines 9-12 Sh. implies] the theory upheld by Platonism that the good, the beautiful, and the true are but different phases of one reality.

10, 11.] VERITY (ed. 1890): All I can do is to express *fair*, *kind*, and *true* in different ways; the subject must always be the same.

11. **change**] SCHMIDT (1874): Variation in music and poetry. [So ONIONS (1911). *Change* is a term in bell-ringing.]



## 106

WHen in the Chronicle of wasted time,  
 I see descriptions of the fairest wights,  
 And beautie making beautifull old rime, 3  
 In praise of Ladies dead, and lovely Knights,  
 Then in the blazon of sweet beauties best,  
 Of hand, of foot, of lip, of eye, of brow, 6  
 I see their antique Pen would have expressed,  
 Even such a beauty as you master now.  
 So all their praises are but prophecies 9  
 Of this our time, all you prefiguring,  
 And for they look'd but with divining eyes,  
 They had not skill enough your worth to sing: 12  
 For we which now behold these present days,  
 Have eyes to wonder, but lack tongues to praise.

4. *dead*] *dear* Godwin conj. (p. 182 n.).

5. *beauties*] Ben., Lint. *Beautys* Gild.<sup>2</sup> *beauty's* The rest.

7. *antique*] *antick* Gild.-Evans.  
*express*] *express* Gild.<sup>1</sup>

8. *Euen*] *E'en* Sew.<sup>1</sup>

10. *you*] *our* Mur.

12. *still*] Ben.-Evans, Wynd.,  
 Hadow, Rid., Bray<sup>2</sup>. *skill* Cap., Mal.  
 (Tyrwhitt conj.), and the rest. *style*  
 Tuck. conj.

*your*] *their* Mur.

13. *which*] *who* Gild.-Evans.

A version of 106, made apparently around 1630, occurs in the Holgate MS. (Morgan Library MS. MA 1058), page 96 (see II, 225 f.). As copied for me by W. P. YOUNG, it runs:

## On His Mistress Beauty

When in the Annalls of all wastinge Time  
 I see discription of the fairest wights  
 And beauty makinge beautifull old mine  
 In praise of Ladyes dead and lovely Knights  
 Then in the Blazon of sweet beauties best  
 Of face of hands, of lip, of eye, or brow  
 I see their antique pen would have exprest  
 Ev'n such a beauty as you master now  
 Soe all their praises were but prophecies  
 Of those our dayes, all you prefiguringe  
 And for they saw but with divininge eyes  
 they had not skill enough thy worth to singe  
 for wee which now behould their present dayes  
 have eyes to wonder, but no tongues to praise:

BROOKE (ed. 1936, p. 67) mentions another copy in a manuscript, with a title-page dated 1630, owned by A. S. W. Rosenbach.

ALDEN (*S. P.*, 1917, XIV, 149 n.) calls 106 a "perfect development of a single conceit, in which every line is true to the controlling image, and the couplet perfectly completes its evolution."

1. **wasted**] BEECHING (ed. 1904): Past. See Sonnet 77.2.—GROSART (editing Barnes, 1875, pp. xvi f., 99) sees "one Shakesperian reminiscence" of this line in *Parthenophil and Parthenophe*, 1593, canzon 1, "Whose lasting Chronicles, shall time out-weare."

2. **wights**] *N. E. D.* (1924) defines as men or women.

3.] VERITY (ed. 1890): Beauty as the subject which enabled these poets of old to write beautifully.—POOLER (ed. 1918): [And beauty] making old rime beautiful.—ALDEN (ed. 1916): Surely a plausible competitor for the claim to be the loveliest line in the Sonnets. Note the rhythm of the last two feet.

3, 4.] HAZLITT (ed. 1852, p. 452) notes that this passage "was a peculiar favourite of Charles Lamb's."

4. **louely**] See 54.13 n.

5. **blazon**] SCHMIDT (1874): Trumpeting forth.—*N. E. D.* (1887), citing this line: Record of virtues or excellencies.—NEILSON and HILL (ed. 1942): Celebration.—With lines 5 f. STEEVENS (ed. 1780) compares *Twelfth Night*, I.v.311 f., "Thy tongue, thy face, thy limbs, actions, and spirit Do give thee fivefold blazon."

7. **antique Pen**] See 19.10 n.

7, 8.] LEE (*Life*, 1898, p. 140) says that Sh. here (and in 59.13 f.) "turns to splendid account" Spenser's sonnet to Admiral Lord Charles Howard, prefixed to *The Faery Queen*, 1590 (1908 ed., p. 141): "Make you ensample to the present age Of th' old heroes, whose famous offspring The antique poets wont so much to sing." But the resemblance is probably accidental.

8. **maister**] SCHMIDT (1875): Possess, own.

9, 10.] MAIN (*Treasury*, 1880, p. 297) compares Constable's sonnet (*Diana*, 1859 ed., pp. 27 f.), "Miracle of the world! I never will denye That former poets prayse the beautie of theyre dayes; But all those beauties were but figures of thy prayse, And all those poets did of thee but prophecye." See LEE's note on 98.11.—DOWDEN (ed. 1881) quotes the same poem, misassigning it to *Diana*, 1592.—BEECHING (ed. 1904): The sonnet is not in *Diana*; it is therefore subsequent to 1594; and as the last line, "Which onely we withoute idolatry adore," looks like a reference to Shakespeare's 105th sonnet, it is most probable that Constable is quoting Shakespeare here also. [LEE (ed. 1907) points out that the passage is not from *Diana* but from the miscellaneous sonnets, about 1590. The sonnets in question W. C. HAZLITT printed in 1859 from a manuscript. Lee's date for them is a guess, although twenty-one of the twenty-two sonnets in *Diana*, 1592, are (see CHAMBERS, *Oxford Book of Sixteenth Century Verse*, 1932, p. 883, and RUTH HUGHEY, *Library*, March, 1935, p. 433) copied in the Harington MS. at Arundel Castle (which in turn was copied in British Museum MS. Additional 28635) and are there dated 1589 by Sir John Harington.]

11. **for**] See 54.9 n.

**deuining**] SCHMIDT (1874): Foreboding, guessing.—POOLER (ed. 1918) explains *look'd . . . eyes*: Saw as in a glass darkly, not face to face.



12. *still*] DOWDEN (ed. 1881) thinks that a meaning may be forced on *still*: Only divining your beauty, they did not as yet possess enough to sing your worth.—WYNDHAM (ed. 1898) rejects the emendation (see Textual Notes) *skill*: Although they *could* write . . . *still* they lacked something essential, viz. the model which we can behold and wonder at. . . . They had the 'tongues,' but lacked the model; we have the model, but not their excellence in the art of description. Tyrwhitt's emendation [to *skill*] . . . defeats the antithesis of the passage. [PORTER (ed. 1912) and RIDLEY (ed. 1934) agree with him.]—BEECHING (ed. 1904): If we read "still," there is no noun for "enough" to refer to.

13. *For we*] TUCKER (ed. 1924): I. e. and no wonder it should be so, for even we, who actually behold, etc.—BROOKE (ed. 1936) also explains *For we* as "For even we."

## 107

**N**Ot mine owne feares, nor the prophetick foule,  
 Of the wide world, dreaming on things to come,  
 Can yet the leafe of my true loue controule, 3  
 Supposde as forfeit to a confin'd doome.  
 The mortall Moone hath her eclipse indur'de,  
 And the sad Augurs mock their owne presage, 6  
 Incertenties now crowne them-selues assur'de,  
 And peace proclaimes Oliues of endlesse age.  
 Now with the drops of this most balmie time, 9  
 My loue lookes fresh, and death to me subscribes,  
 Since spight of him Ile liue in this poore rime,  
 While he insults ore dull and speechlesse tribes. 12  
 And thou in this shalt finde thy monument,  
 When tyrants crests and tombs of brass are spent.

- 
- |   |  |
|---|--|
| 3. <i>my</i> ] <i>thy</i> Ew.   | 11. <i>Ile</i> ] <i>I</i> Lint. <i>thou'lt</i> Stengel                   |
| 8. <i>Oliues</i> ] <i>a lease</i> Godwin conj. (p. 218 n.). <i>an olive</i> W. C. Hazlitt conj. ( <i>Shakespeare</i> , 1902, p. 281). | conj. ( <i>E. S.</i> , 1881, IV, 11).<br><i>rime</i> ] <i>time</i> Lint. |
| 9. <i>this</i> ] <i>his</i> Lint.   | 13. <i>shalt</i> ] <i>shall</i> Wal.                                     |
- 

A manuscript copy of 107, based upon the 1640 *Poems*, now in the Folger Sh. Library (MS. 267.1), is referred to by BROOKE (ed. 1936, p. 67) and others.

This so-called "dated sonnet" (see also II, 59-61) has been made to fit whatever theory each writer on the subject is addicted to. Personal and political references of all kinds have been detected, especially in *forfeit to a confin'd doome*, in *The mortall Moone* which (or who!) *hath her eclipse indur'de*, and in the peace proclaimed by *Oliues of endlesse age*. Specimens of opinion follow.

1579. B. E. LAWRENCE (*Notes*, 1925, p. 339), a Baconian: The reference is . . . to the power of Turkey. The Turkish emblem was the crescent moon, and . . . the Turks had endured an eclipse at the battle of Lepanto [October, 1571], and eight years afterwards arranged a treaty of commerce with England.

1588. BUTLER (ed. 1899, pp. 103 f.): Is there any event, except the Armada, . . . to which the above picture [in 107] will apply with anything like the same force and accuracy?—Butler's date 1588 is accepted by LARBAUD (*Sh.'s Sonnets*, 1927, pp. xxii f.).—KELLNER (*E. S.*, 1933, LXVIII, 74 f.) asserts that if a political reference must be detected in 107, "an unprejudiced person" would think of the Armada, 1588. See his further comments, below.

1592. FRIPP (*Master Richard Quynny*, 1924, pp. 74 f.): [107 celebrates 1592,] 'this most balmy time' following the shock of the Armada.

1593. SANFELICE (*Rivista d'Italia*, 1898, III, 304 f.) asserts that the sonnet has no political meaning, and can fit an early date, possibly 1593.



1594. KELLER (*Sh.s Werke*, 1916, XV, 117): [107 does not refer] to the death of Elizabeth—for this Diana “survived” the eclipse—but to some danger that she fortunately escaped. Perhaps the allusion is to the plot of the Jew Lopez in 1594, through the discovery of which Southampton’s party rose in the queen’s favor.

1595. O. F. EMERSON (*S. P.*, 1923, XX, 132 f.) thinks that 107 was written soon after a total eclipse of the moon over London on April 14, 1595.—SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, pp. 96 f.) prefers 1595. On November 17 the queen’s accession day was observed with especial pomp. Not long before, a Jesuit conspiracy against her life had been discovered. In February Edmund York and Richard Williams, as well as the Jesuit poet Robert Southwell, were executed. Since Lord Southampton was in the queen’s favor in the autumn of 1595, the political allusions in 107 would have been readily understandable.

1596. SARRAZIN (the same) also thinks of May, 1596, a balmy time, when a recent treaty had been made between England and France and the danger of a war with Spain seemed averted. Besides, the queen had just recovered from a serious illness.—HARRISON (*T. L. S.*, November 29, 1928, p. 938): Queen Elizabeth . . . on September 6, 1595, . . . entered upon her sixty-third year, her Grand Climacteric, which according to the astrologers was the most critical year in the human life, for then the mystic numbers seven and nine were united. The Queen’s climacteric actually caused genuine anxiety, especially in the early months of 1596. . . . [He quotes a letter of Camden, “dated March 15” but with no year indicated.] The Queen safely emerged from her Grand Climacteric on September 6, and thereby disappointed the prophets of disaster. A few days earlier—August 29—the league and amity between [*sic*] Henry IV. of France had been solemnly renewed. . . . [When Henry IV entered Rouen on October 5 to ratify the treaty, he was welcomed with devices, a triumphal arch, and other things celebrating the peace. Hence if Sh. wrote 107] in October, 1596, the references to these events would have been obvious to his reader. [STOPES (*Athenaeum*, March 26, 1898, p. 405) had anticipated this notion, and had quoted Camden, dating his letter “March 15th, 1595/6.” Incidentally, Sir Thomas Browne, in *Pseudodoxia epidemica*, 1646, book IV, chapter 12, discusses the vulgar error by which (*Works*, ed. Keynes, 1928, III, 53) “the numbers 7 and 9, which multiplied into themselves do make up Sixty three, [are] commonly esteemed the great Climacterical of our lives.”]—MURRY (*New Adelphi*, 1929, II, 254) assumes that 107 is addressed to Southampton, whom Sh. met in 1593. Hence it was composed about 1596, a date supported “on grounds of style.” [But by 1936 (*Shakespeare*, p. 103) he had decided that “more probably” the date is 1595.]—FORT (*Library*, March, 1929, pp. 381–384) and apparently MACKAIL (*Approach to Sh.*, 1930, p. 117) accept Harrison’s dating.—KELLER (*Jahrbuch*, 1933, LXIX, 168) says that Harrison has solved the puzzle in a convincing fashion, and KNIGHTS (*Scrutiny*, 1934, III, 135 n.) agrees.—CHAMBERS (*Year’s Work*, 1930, IX, 148) objects to Harrison: There had been no breach of peace between England and France, and the peace which was expected in 1596 was the Peace of Vervins between France and Spain, which was contrary to the desires of English diplomacy, and could not possibly evoke the mood of the sonnet.—Again in *T. L. S.* (January 25, 1934, p. 60) CHAMBERS notes that the Camden letter of March 15,

quoted by Harrison, "cannot possibly have been written in 1596," and probably describes the queen's last illness of 1603. The reference need not be to her grand climacteric of 1595-1596, for "every seventh year . . . was in some degree climacterical, and Elizabeth died in her seventieth year."—HARRISON (the same, February 1, 1934, p. 76) repeats his arguments, admitting that he had misdated Camden's letter. The language of 107 is "astrological," and hence it is likely that the danger to the queen "was also astrological." The threat was her "year of grand climacteric, . . . which was regarded by astrologers as a most dangerous period," the year September, 1595-September, 1596. He quotes Camden's *Annales*, 1717 (see below, ECCLES, 1603), as saying "that her fatal illness occurred in her climacterical year," as well as Thomas Wright's *Passions of the Mind*, 1604, supplement, sigs. A4-A4<sup>v</sup>: "The most daungerous of all these passages or steps, are the forty nine, compounded vpon seuen times seauen: and sixty three standing vppon nine times seauen, and next to these is seauenty, which containeth tenne times seauen; they number them also by nine, and so make eighty one, the most perillous as comprehending nine times nine." (On sig. A3 Wright observes that the queen "died in the 70. yeere of her age, which was the *Clymactericall* period of her life.") Harrison also quotes a sermon preached before the queen in April, 1596, to prove that the queen's climacteric "did cause much talk and alarm." During 1596 "there was abundant justification for the most doleful prognostications." But after the success of the English fleet at Cadiz, "publicly celebrated on August 8 . . . the fatal period which had begun in gloomy apprehension was ending in glory."—B. M. WARD (the same, February 8, 1934, p. 92) shows that "the autumn of 1596 was the very reverse of peaceful," thus conflicting with line 8.—As an illustration of how proof is obtained, both FORT and PERCY ALLEN (the same, March 8, p. 162) quote *Antony and Cleopatra*, III.xiii.153, "Alack, our terrene moon Is now eclips'd," the former in support of the date 1596, the latter of 1603. See the note on line 5.

1598. FLEAY (*Biographical Chronicle*, 1891, II, 211) says the only possible date is "that of the peace of Vervins, 1598 April," and GOLLANCZ (ed. 1896, p. xix) agrees.—CONRAD (*Jahrbuch*, 1884, XIX, 263 f.) tells us that Essex, the friend of the sonnets, left the court in a huff in July but by October was back in the queen's graces; that Philip II of Spain had died on September 13 and Lord Burghley on August 4. Lines 8 and 14 may refer to Philip or to Burghley, the latter being Essex's mightiest opponent.

1599 or 1600. CHAMBERS (*Year's Work*, 1930, IX, 148): A much more likely year [than 1596] is 1599. The queen was again ill, and there are several notices of rumours, both in this country and abroad, that she was at the point of death or even dead. And there were also serious negotiations on foot for an Anglo-Spanish peace.—THE SAME (*William Sh.*, 1930, I, 563 f.): There can be no reference . . . to anybody's imprisonment. The 'confined doom' can only be the limited duration to which a lease is subject. [He now favors the date 1599-1600. In August, 1599, a Spanish invasion threatened. It was rumored that Elizabeth was dead. Negotiations for peace were made and continued till July 28, 1600.]

1601. TYLER (ed. 1890, pp. 24 f.) supposes that 107, which deals with Essex's rebellion, was composed in "the spring or early summer of 1601." He adds (p. 266): "The *eclipse* cannot be the Queen's death. . . . With better reason



... the reference may be supposed to be to the Rebellion of Essex [in 1601].”—BRANDES (*William Sh.*, 1898, I, 319): [Line 5] alludes to the fact that Elizabeth... had come unharmed through the dangers of Essex's rebellion.—H. D. GRAY (*M. L. N.*, 1917, XXXII, 20 f.) agrees that 107 refers to Essex's rebellion of 1601—that “‘W. H.’ had sided against Essex and was released upon his overthrow.”—H. W. CRUNDELL (*N. & Q.*, February 24, 1934, pp. 133 f.) prefers June, 1601, a time of “unwonted peace in Court circles” following on Essex's rebellion.—ADAMS (*M. L. N.*, 1914, XXIX, 3) suggests (see III.10 n.), largely on the basis of the word *eisel*, that 107 and *Hamlet* were contemporaneous.

1602. PEMBERTON (*New Shakespeareana*, 1908, VII, 105 f.) places 107 in the spring of 1602. He refers to tempests and eclipses towards the end of 1601, adding that “practically, peace was established in the beginning of 1602.”

1603. J. R. (*Athenaeum*, January 15, 1848, p. 66) says that 107 “certainly might have been with great propriety addressed to” Southampton on his release from the Tower by James I (April 10, 1603). Line 5 refers to the queen's death.—The same idea is emphasized by J. G. R. (*N. & Q.*, February 12, 1859, p. 125), who was probably the same man as J. R., and MASSEY (ed. 1866, pp. 311–314).—According to LEE (*Life*, 1898, p. 147) 107 “makes references that cannot be mistaken to three events that took place in 1603—to Queen Elizabeth's death, to the accession of James I, and to the release of the Earl of Southampton” from prison. Many people, however, *have* mistaken them, as the present summary shows. One wishes that Sh.'s reference really were unmistakable—like Daniel's. In an epistle to Southampton, 1603, Daniel (1930 ed., pp. 122 f.) plainly discusses the earl's arrest and imprisonment, telling how with “countenance assur'd . . . [He] lookt sterne Death, and Horror in the face.”—BEECHING (ed. 1904): In the first quatrain the fears are stated in the most general terms as fears for the future; but the second quatrain connects them with some particular crisis, which came without bringing the expected catastrophe. Instead of that it brought a happier era. Apparently the crisis feared was a civil war in which the arts would perish, since “peace” is referred to as its opposite; and the immediate result anticipated by the poet is the survival of his poems. [On p. xxiv he says that “with absolute certainty” 107 “belongs to 1603.”]—GENÉE (*William Sh.*, 1905, p. 296), emulating Lee and Beeching, writes that 107 pretty certainly refers to Southampton's release from prison in 1603.—MACKAIL (*Lectures*, 1911, p. 185) finds an “unmistakeable” reference “to the death of Elizabeth and the peaceful accession of James”—“the only certain allusion . . . [in the sonnets] to contemporary history.” [So, in general, BRANDL (*Sh.'s Sonette*, 1913, pp. xx f.), TUCKER (ed. 1924), and ELISE DECKNER (*Beiblatt*, 1926, XXXVII, 282).]—H. MUTSCHMANN (*Beiblatt*, 1916, XXVII, 259 f.) thinks it possible that a poem by Sir John Davies (1876 ed., II, 237) on the death of James I and the accession of Charles I imitates 107, which, accordingly, may have been regarded as referring to the death of Elizabeth and the accession of James I. But 107 has no connection with any “patron.” Line 4 does not refer to “a prison term of the beloved,” but may be interpreted thus: the fear that the queen would have no successor, or else an unpopular one, and the fear that anarchy would reign after her death, which certainly had to occur at some time or other, were proved vain by the



accession of James I. Years later (*T. L. S.*, March 1, 1934, p. 144) he repeated this interpretation.—MATTINGLY (*P. M. L. A.*, 1933, XLVIII, 705-721) discusses the various theories, scrutinizes the available "evidence," and decides that the death of Elizabeth and the accession of James are referred to. In rebuttal of Chambers, he notes that Sh. uses *eclipse* for "death" five times and *endure* eighteen times "with no implication of survival"—figures that I take on faith.—MARK ECCLES (*T. L. S.*, February 15, 1934, p. 108), replying to Harrison: Thomas Wright, as Dr. Harrison does not make clear [see above under 1596], distinguishes between the first climacterical years, every ninth year to eighty-one, and the second climacterical years, every seventh to seventy. . . . [Wright, supplement, sig. A4, says: "the first *Clymactericall* yeeres are nine, eightene, twentie seauen, thirty six, forty fve, fifty foure, sixty three, seauenty two, eighty one; the seconds [*sic*] are, seauen, foureteene, twenty one, twenty eight, thirty fve, forty two, forty nine, fifty six, sixty three, seauenty." Then comes, "The most daungerous of all these passages," etc., quoted by Harrison. ECCLES quotes Camden's *Annales* (ed. Thomas Hearne, 1717, III, 909), "annum agens climactericum, scilicet, septuagesimum," and refers to an earlier passage (I, CXLI), "annum enim aetatis septuagesimum, qui climactericus erat, egit." He then remarks that the date 1596 suits only the Southamptonites, who think the order of Q chronological. But] 1596 was the most warlike year . . . since the Armada. . . . [So, too,] 1599, when England was in the midst of a bloody and uncertain war in Ireland. . . . [Eccles decides that "the most probable" date is 1603.] Not until James was safely acknowledged as King could incertainties really crown themselves assured and Englishmen be confident of peace.—B. M. WARD (the same, March 1, p. 144) observes that 1603 is supported by Markham's *Honour in His Perfection*, 1624, sig. D4<sup>v</sup>, which says that in 1603 James I "enters not with an Oliue Branch in his hand, but with an whole Forrest of *Oliues* round about him; for he brought not Peace to this Kingdome alone, but almost to all the Christian Kingdomes in Europe."

1609. PALGRAVE (ed. 1865, p. 247): The peace completed early in 1609, which ended the war between Spain and the United Provinces, appears to answer most fully to the tone of this Sonnet.

Various people have made no effort to date the sonnet. For example, VERITY (ed. 1890): The lines do contain some reference; only the clue to it has been lost. [This true comment is hard on the hundreds of scholarly Ariadnes who have furnished clues. RICHARD SIMPSON (*Introduction*, 1868, pp. 79 f.) and DOWDEN (ed. 1881) had earlier rejected all topical allusions.]—GODWIN (ed. 1900, p. 219): [Sh.] is writing of himself, of the growth of his poetic faculty, and not at all of external events. [Many other specimens of such abstruse interpretations are available.]—REED (ed. 1923): [It is] merely one more in the series in which Shakespeare proclaims his devotion to be superior to fate and death.—ADAMS (*Life*, 1923, p. 164 n.): It is not at all clear that . . . [107 alludes] to the death of the Queen (neither "endure" nor "eclipse" seems appropriate), rather than to some actual eclipse of the moon. . . . Even if the allusion be to an actual person, it need not be to Elizabeth.—ROBERTSON (*Problems*, 1926, pp. 167 f.): We can all agree, probably, that in 107 . . . we have the pregnant thought and the large diction of the great middle period.—KELLNER (*E. S.*, 1933, LXVIII, 74) denies that any political reference can be



found here: Is this poem so hard to understand? The world expected an eclipse of the moon and some prophesied the end of the world. That would have been the end of the poet and of his love. But the world did not end and will not end. Immortality is the lot of him and his friend.

KATHLEEN TILLOTSON (Drayton, 1941 ed., V, 141) thinks Drayton borrowed from Sh. in his sonnet 51 (1932 ed., II, 336), "Calling to minde since first my Love begun" (1605): The theme is unusual in sonnet-sequences, and it seems likely that D[rayton] had seen Shakespeare's sonnet and had it in mind.

W. C. HAZLITT (*Shakespear*, 1912, p. 239) dislikes "these poor and rough lines."

1, 2.] STEEVENS (ed. 1780) pointed out the identical phrase, "prophetic soul," in *Hamlet*, I.v.40.—Somewhat similar are R. A.'s lines in *The Valiant Welshman*, 1615, sig. E1<sup>v</sup>, "if there be . . . Some godlike sparks in mans diuining soule, Then my propheticke spirite tels me true, That some sad newes attends. . . ."—Wordsworth paraphrased these lines (as many of his editors, like A. J. GEORGE, 1904, p. 843, observe) in *The Recluse*, 1800 (?), lines 836–838, "Descend, prophetic Spirit! that inspir'st The human Soul of universal earth, Dreaming on things to come."—TYLER (ed. 1890) insists (see II, 129–131) that here, as in 59 and 123, the influence of Giordano Bruno is manifested. He remarks (p. 107 n.): [WILHELM KÖNIG (*Jahrbuch*, 1876, XI, 97–139),] after adducing various instances in Shakespeare of analogy with Bruno's doctrines of greater or less probability, strangely denies that there is any point of connection between Shakespeare and Bruno's doctrine of an all-pervading world-soul. . . . Had the writer of this article never read Sonnet 107?—In answer to Tyler's superficial question, it may be said that KÖNIG had read 107, and that he found in the *prophetick soule* no reference to an "all-pervading world-soul" or to the paganism or pantheism implied in the quoted phrase. His words (pp. 138 f.) are: In his doctrine Bruno stood entirely outside Christianity; in many writings he opposed it as an enemy. He was not an atheist, as he has sometimes been reproached; his faith sometimes expresses itself in a certain god-like intoxication, sometimes in a sort of pantheism, since he believed in a universal soul permeating everything. In this whole region there is in Shakespeare not the slightest contact with Bruno, and we come here to the observation that as much as possible Shakespeare held back from poetic representation everything that touched upon his religious beliefs. Thus we find confirmed the opinion we expressed earlier, that his Christianity was of the same genuineness and homely simplicity as we imagine his whole human appearance to have been.—AUGUST ACKERMANN (*Seelenglaube bei Sh.*, 1914, pp. 66–68) discusses Sh.'s notions of the prophetic nature of the soul, citing *King John*, III.iv.126, *Richard II*, II.ii.11; *Hamlet*, I.v.40, *Venus*, lines 647–672; *1 Henry IV*, III.ii.37 f., *Romeo and Juliet*, III.v.54; and others.—POOLER (ed. 1918): It is not stated whether these fears were lest his friend's beauty should wane, or his friend's constancy, or lest his friend's imprisonment (if he was imprisoned) should keep them apart. . . . The words "of the wide world" make it difficult to believe that the describers of the fairest wights are referred to. The expression may mean merely the anxieties which everyone felt as to the future.—J. ST. L. STRACHEY (*River of Life*, 1924, p. 30): If there was nothing else left of Shakespeare but these two lines, one would say confidently that the man who wrote

them was one of the greatest poets of the world.—BRANDL (*Anglia*, 1935, LIX, 346): [Here Sh.] confesses himself a follower of Plato's doctrine of the mundane soul, which dreams prophetically of things to come.—BROOKE (ed. 1936): Shakespeare's fears, . . . that he could not retain the friend's favour, have proved nugatory.

1-4.] REED (ed. 1923): Neither my own fears, nor the divining soul of the world dreaming of the future to which the present shall give way, can overpower the duration of my love, mistakenly supposed to be subject to the fate that limits all things.—MURRY (*New Adelphi*, 1929, II, 252 f.): Neither my own fears of its decease, nor even the prophetic soul of the wide world, can yet set a term to the lease of my true love, which has been supposed to be at an end.

3.] BEECHING (ed. 1904): The metaphor is from a lease which is forfeited at a fixed date.—BROOKE (ed. 1936): Can fix the duration of my tenure of your friendship.

4.] ALDEN (ed. 1913): Though it may be thought doomed to expire at the end of a limited term.—SARRAZIN (*Internationale Monatsschrift*, 1914, VIII, 1080 n.) tells us that Sh.'s language points to a cured sickness or an averted danger with reference to the queen; that there is no allusion whatsoever to imprisonment.—CASE (in Pooler, ed. 1918): Is not "confined doom" simply mortality, limited duration of life? [So SCHMIDT (1874). NEILSON and HILL (ed. 1942) oddly define *confin'd* as "early."—MURRY (*New Adelphi*, 1929, II, 252 f.): [The word *confin'd* appears only in 105, 107, 110, and] clearly means "limited." There is no sense of irksomeness in the limitation, no hint of imprisonment. . . . The natural meaning of . . . [line 5] is not: "The Queen is dead," but "The Queen has recovered." [Hence he agrees with the interpretation of HARRISON: see the notes above under the year 1596 and CHAMBERS's comments under 1599.]

5.] DOWDEN (ed. 1881) compares *Antony and Cleopatra*, III.xiii.153, adding: An earlier reference to a moon-eclipse (XXXV. 1. 3) has to do with his friend, not with Elizabeth, and in the present sonnet the moon is imagined as having endured her eclipse, and come out none the less bright.—WYNDHAM (ed. 1898, pp. 246 f.) thinks "that the line refers to an actual eclipse of the moon, which had been made the ground for gloomy prognostications. . . . There were twenty-one eclipses of the moon, total or partial, visible at Greenwich during the years 1592-1609." He favors a reference here to the eclipse of May 24, 1603, adding (p. 312): "It suffices for the sense that they [lines 5-8] do point to some crisis, in Nature or Politics, which excited an apprehension not justified by the event."—FORT (*Time Scheme*, 1929, p. 132) finds the *Antony and Cleopatra* parallel "startling, for the play was certainly written many years after this sonnet was composed." He suggests that Sh. "read his sonnets again in MS. in 1608."—RIDLEY (ed. 1934): Either 'Queen Elizabeth has died' or 'my love has come safely through a period of eclipse.' The whole tone of the sonnet depends on which interpretation we prefer.—BROOKE (ed. 1936): The *mortal moon* is Queen Elizabeth, known to the poets as Cynthia or (Bel) Phoebe; and the *eclipse* is . . . the queen's 'climacteric' year, the sixty-third, which she passed out of on September 6, 1596. [In other words, he follows HARRISON.]

6.] STEEVENS (ed. 1780): I suppose he means that they *laugh* at the futility



of their own predictions.—POOLER (ed. 1918): The sad augurs may be solemn politicians; and their presage may be not a prophecy that the moon would die, which, if Elizabeth was the moon, was fulfilled, but that its death would be succeeded by strife, which was not fulfilled.—BROOKE (ed. 1936): The prophets of disaster now laugh at their own premonitions.—ADAMS: Augurs are not likely to *laugh* at the failure of their predictions. Is it possible to understand this line as meaning, "they live as a mock to their own presage"? i. e. are mocked by their predictions.

8. Oliues . . . age] BUSH (*Mythology*, 1932, p. 95 n.) wonders if this phrase "is not an echo" of Spenser's "new Hierusalem" (*Faery Queen*, I.x.54-57; 1908 ed., p. 214), "Adornd with fruitfull olives all arownd."

9, 10.] POOLER (ed. 1918): "My love" has been explained [e. g. by DOWDEN (ed. 1881)] as (1) my friend, (2) my affection for my friend. If the friend gained by the accession of James he might aptly be compared to a flower refreshed by rain.

10. to me subscribes] MALONE (ed. 1780): Acknowledges me his superior.—SCHMIDT (1875): Submits to, acknowledges the superiority of [me].

11.] BROOKE (ed. 1936) contrasts 81.6 f. One might also contrast 16.4 and compare 55.2.

12. insults] SCHMIDT (1874): Triumphs as a victorious enemy.

14.] BEECHING (ed. 1904): Not improbably a veiled reference to the monument that would be erected to the queen.—BROOKE (ed. 1936): This line alone, I think, would make it impossible that the sonnet should have been written on the occasion of Queen Elizabeth's death.—See 64.4 n.

## 108

**W**Hat's in the braine that Inck may character,  
 Which hath not figur'd to thee my true spirit,  
 What's new to speake, what now to register, 3  
 That may expresse my loue, or thy deare merit?  
 Nothing sweet boy, but yet like prayers diuine,  
 I must each day say ore the very fame, 6  
 Counting no old thing old, thou mine, I thine,  
 Euen as when first I hallowed thy faire name.  
 So that eternall loue in loues fresh cafe, 9  
 Waighes not the dust and iniury of age,  
 Nor giues to necessary wrinckles place,  
 But makes antiquitie for aye his page, 12  
 Finding the first conceit of loue there bred,  
 Where time and outward forme would shew it dead,

2. *spirit*,] Ben., Lint., Har. *spirit*?  
 The rest.

3. *new...now*] Ben.-Ew., Evans,  
 Ald., Knt.<sup>1</sup>, Coll.<sup>1</sup>, Coll.<sup>2</sup>, Bell, Huds.<sup>1</sup>,  
 Hal., Ktly., Tyler, Wynd., Wal.,  
 Rid. *now...now* Gent., Walker conj.  
 (*Critical Examination*, 1860, II, 215),

Coll.<sup>3</sup> *new...new* The rest.

5. *boy*] *love* Ben., Gild.-Evans.

7. *thou...thine*] Quoted by Tuck.

8. *Euen*] *E'en* Sew.-Evans.

10. *iniury*] *injuries* Ben., Gild.-  
 Evans.

14. *dead*, Q.

1. *character*] SCHMIDT (1874): Write, inscribe. [So *N. E. D.* (1889). See 122.2 n.]

3. *new . . . now*] MALONE (ed. 1780) emended to *new . . . new*, and (see Textual Notes) many editors have followed him.—BOSWELL (ed. 1821) defends and explains the text: What can I say now more than I have said already in your praise?—DYCE (ed. 1832): Altered unnecessarily by Malone.—THE SAME (ed. 1857): I once thought the alteration [to *new . . . new*] unnecessary: but I now see the extreme improbability that our author, who delights in the repetition of words, should have written . . . [*new, now*] in the same line.—WYNDHAM (ed. 1898): [Malone's] emendation is unnecessary. There are two ideas:—(1) What *new* thing can be said, which has not been said; (2) What can be said *now*, to-day, when I am taking up my pen again, a practice once abandoned.—POOLER (ed. 1918) on Boswell: Poetry contains more than common sense: *new* gives the pleasure and the emphasis of repetition.

5. *sweet boy*] The only use of this phrase in the sonnets (but compare *my louely Boy*, 126.1, and *my sweet'st friend*, 133.4).—HORACE DAVIS (in Alden, ed. 1916) cites Greene's remark in the *Groatsworth of Wit*, 1592 (1881–1886 ed., XII, 143), to “young *Iuuenall*, that . . . lastlie with mee together writ a Comedie”: “Sweete boy, might I aduise thee, be aduised. . . .”—FLATTER



(*Sh.s Sonette*, 1934, pp. 13, 120 f.) reads *sweet joy* instead of *sweet boy*, and translates "with the neutral phrase 'mein Kind.'"

7, 8.] BEECHING (ed. 1904): Reckoning even old expressions of love as fresh, since we are just the same to each other as when I wrote my first poem to you.—POOLER (ed. 1918): "Counting no old thing old" may be parenthetical, and "thou (art) mine, I (am) thine" the words or the substance of the words said o'er each day; or possibly the latter may be taken as an absolute construction, "thou being mine," etc.—TUCKER (ed. 1924) on line 8: The poet sees no impiety in applying the phrase from the Lord's Prayer.

9. in . . . case] MALONE (ed. 1780): By the *case* of *love* the poet means his own compositions [i. e. the pleadings. So OULTON (ed. 1804, II, 230).]—DOWDEN (ed. 1881): Love's new condition and circumstances, the new youth of love spoken of in . . . [107.10].—VERITY (ed. 1890): In the case of love which is ever fresh.—POOLER (ed. 1918): In the case of, or in regard to love which is new though old.—TUCKER (ed. 1924): *In the fresh* (youthful) *exterior of the beloved*. [He defines *case* as "external covering, vesture," and tries to clear up lines 9 f. by their equivalent in Latin: "Ita ut amor sempiternus nihili pendat pulverem temporis in recenti specie amati apparentem." ]—BROOKE (ed. 1936): 'Case' means . . . integument, cover: love, essentially immortal and now endowed with fresh plumage. [*N. E. D.* (1888) defines *case* (sb.<sup>2</sup> 3 ab) as "skin or hide" or "applied to clothes or garments." ]

10. Waighes] STEEVENS (ed. 1780) explains as "cares for." So SCHMIDT (1875).—ONIONS (1911): Attaches value to.

11. wrinckles] See the notes to 19.9 f.—BUTLER (ed. 1899, pp. 246, 250) found here and in 104 evidence of literal wrinkles on the friend's fair brow.—E. H. COX (*S. P.*, 1942, XXXIX, 45 f.), without mentioning the sonnets, says: When Shakespeare describes old age, his most frequent adjectives are *wrinkled* and *withered*, and the characteristic details, when they appear singly, are likely to be those of gray hair, congealed blood, debility, or weakening of mentality. . . . [Perhaps] when Shakespeare undertook to treat old age, he appropriated, revived, and adapted to his own purposes the literary formulas already at hand.

12.] ALDEN (ed. 1916): "Makes old age his servant," instead of yielding it the mastery.—BROOKE (ed. 1936): Turns old age into a schoolboy.

13, 14.] DOWDEN (ed. 1881): Finding the first conception of love, i. e., love as passionate as at first, excited by one whose years and outward form show the effects of age.—POOLER (ed. 1918): The meaning may be—finding the first conception of love, i. e. the old love reborn, in eyes that are bright no longer, or it may be more general—finding love as young as ever in those who no longer have youth and the freshness of youth.—REED (ed. 1923): Finding the first love still inspired in a face whose appearance of age would make it unlovely to others.—TUCKER (ed. 1924): We should compare 112.13 . . . and treat 'bred' as emphatic; i. e. 'finding the first conception of love indefeasibly grafted in that object in which, etc.'

## 109

O Neuer fay that I was false of heart,  
 Though absence seem'd my flame to quallifie,  
 As easie might I from my selfe depart, 3  
 As from my foule which in thy brest doth lye:  
 That is my home of loue, if I haue rang'd,  
 Like him that trauels I returne againe, 6  
 Iust to the time, not with the time exchang'd,  
 So that my selfe bring water for my staine,  
 Neuer beleue though in my nature raign'd, 9  
 All frailties that besiege all kindes of blood,  
 That it could so preposterouslie be stain'd,  
 To leaue for nothing all thy summe of good: 12  
 For nothing this wide Vniuerse I call,  
 Saue thou my Rose, in it thou art my all.

4. *which in thy brest] in which thy*  
*breath* Housman (*Collection*, 1835, p.  
 43).

*thy] my* Gild.-Evans.

5. *loue,] Ben., Lint., Gild., Har.*  
*\*love; The rest.*

10. *kindes] kind* Del.

11. *preposterouslie] prepost'rously*

Cap.

*stain'd] strain'd* Sta. conj.  
 (*Athenaeum*, January 31, 1874, p.  
 161), But.

14. *thou my Rose, in it] thou, my*  
*Rose, in it* Gild., Sew.<sup>2</sup>-Evans. *thou,*  
*my Rose in it*, Sew.<sup>1</sup> *\*thou, my rose;*  
*in it*, Cap., Mal. + (except Har.).

JULIUS PETERSEN and ERICH TRUNZ include this sonnet in eight German versions (by Lachmann, Regis, Wagner, Jordan, Bodenstedt, George, Fulda, Hauser) in their *Lyrische Weltdichtung in deutschen Übertragungen aus sieben Jahrhunderten*, 1933, pp. 106-111.

2. *absence] BEECHING* (ed. 1904): The three years during which the friends did not meet.—BROOKE (ed. 1936): Probably that during which . . . [113 and 114] were written . . . occasioned by the poet's participation in an actors' tour of which the friend did not approve. [All this is sheer speculation, though in 97, 98, 113 Sh. plainly refers to absences of one sort or another.]

*flame] See 115.4.*

*quallifie] SCHMIDT* (1874): Temper, moderate.—*N. E. D.* (1902): Moderate or mitigate.

4.] MALONE (ed. 1790) compares *Love's Labor's Lost*, V.ii.825, "Hence hermit then—my heart is in thy breast," and *Venus*, lines 580, 582, "her hart . . . He carries thence incaged in his brest." The conceit, as ALDEN (ed. 1916) observes, recurs in 22, 24, and 133.

5. *my . . . loue] ALDEN* (ed. 1916) explains as "the home of my love" and refers to the many similar transpositions listed by ABBOTT (1870, pp. 312 f.).



rang'd] SCHMIDT (1875): Been inconstant.—*N. E. D.* (1903) defines *range* as "to rove, roam, wander, stray."—POOLER (ed. 1918) compares *gone here and there*, 110.1.

6. him] The indefinite pronoun, "one." See FRANZ (1909, p. 263).

7.] DOWDEN (ed. 1881): Punctual to the time, not altered with the time.—*N. E. D.* (1894) defines *exchang'd*: Changed. [This line is the last example cited.]—POOLER (ed. 1918) explains *with . . . exchang'd*: Changed by the time; or perhaps, changing as time changes.

8.] BEECHING (ed. 1904): My return wipes out the offence of my absence.—TUCKER (ed. 1924) explains *water*: I. e. tears of repentance.

10. blood] SCHMIDT (1874): Symbol of the fleshly nature of man.—TUCKER (ed. 1924) explains *all . . . blood*: Persons of *every* kind of sensual passion; cf. 121.6.—NEILSON and HILL (ed. 1942): Temperament.

11, 12.] BEECHING (ed. 1904): [*Stain'd* refers] back to "stain" in line 8. The poet's absence was a stain or fault, but not so preposterous a stain as desertion would have been.

13, 14.] VERITY (ed. 1890): You . . . excepted, I count the world nothing.—BROOKE (ed. 1936): I call this wide Universe nothing but the soil in which you grow, my Rose.—For the objective use of *thou* (= "thee") see FRANZ (1909, pp. 247 f.); and on *Rose* compare 1.2 n.

14.] H. W. WELLS (*Poetic Imagery*, 1924, p. 63): [Line 14] frames one figurative word in a parenthesis of accent. The entire structure of the poem hangs upon it. One of the most conventional images in poetry is adorned by splendid rhetoric alone.

## 110

A Las 'tis true, I haue gone here and there,  
 And made my felfe a motley to the view,  
 Gor'd mine own thoughts, fold cheap what is most deare, 3  
 Made old offences of affections new.  
 Most true it is, that I haue lookt on truth  
 Asconce and strangely: But by all aboue, 6  
 These blenches gaue my heart an other youth,  
 And worfe effaies prou'd thee my best of loue,  
 Now all is done, haue what shall haue no end, 9  
 Mine appetite I neuer more will grin'de  
 On newer prooffe, to trie an older friend,  
 A God in loue, to whom I am confin'd. 12  
 Then giue me welcome, next my heauen the best,  
 Euen to thy pure and most most louing brest.

2. *the*] *thy* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans.

6. *Asconce*] *Askance* Gild.<sup>2</sup>+

8. *worse*] *worst* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans,  
Bell, Knt.<sup>2</sup>

*essaies*] *assaies* Ben., Gild.-  
Evans.

8, 9. *loue,...done,*] Ben., Lint.  
*Love....done* Gild.<sup>1</sup>, But. *love:...done*;

Cap. *love....done*; Tyler. *love....done*,  
The rest.

9. *haue what*] *save what* Mal. (Tyr-  
whitt conj.), Var., Ald., Coll., Bell,  
Huds., Wh.<sup>1</sup>, Ktly., Oxf., But.

14. *Euen*] *E'en* Sew.<sup>1</sup>

*most most*] Hyphened by Sta.

LAMB (*On the Tragedies of Sh.*, 1811 [*Works*, ed. E. V. Lucas, 1903, I, 104 f.]) quotes from 110 and 111, in which Sh. "alludes to his profession as a player." He asks: "Who can read these instances of jealous self-watchfulness in our sweet Shakspeare, and dream of any congeniality between him and one [Gar-ric] that . . . appears to have been as mere a player as ever existed?"—BED-DOES, 1827 (*Works*, 1935 ed., p. 633), writes of "the true, self-condemning expressions" of 110, which show that the poet "was yearning for the quiet truth of enjoyment, the peace of life."—DE QUINCEY, 1838 (*Collected Writings*, ed. Masson, 1890, IV, 35): Feelingly he [Sh.] has breathed forth in his Sonnets this conscious oppression under which he lay of public opinion unfavourable by a double title to his own pretensions; for, being both dramatic author and dramatic performer, he found himself heir to a twofold opprobrium.—WILHELM KÖNIG (*Jahrbuch*, 1872, VII, 182 f.) lists numerous passages that seem to show Sh.'s attitude towards the stage, among them *The Tempest*, IV.i.155; *As You Like It*, II.vii.139 ff.; *The Merchant of Venice*, I.i.77-79; *King Lear*, IV.vi.186 f.; *Coriolanus*, V.iii.40-42; and *Hamlet*, II.ii, III.ii.—VERITY (Henry Irving Sh., 1889, V, 317): [110 and 111] are purely autobiographical; they let us know how Shakespeare estimated the art of the actor.—F. A. MARSHALL (the same): As for Sonnet cxi. (not cx., which latter has little to do with his profession of actor),



the less said about that the better. Its unhealthy and morbid tone does Shakespeare little credit. [He refers to the "nobly-worded defence of acting and actors by Hamlet."]—SIR HENRY IRVING (*Collier's Weekly*, December 13, 1902, no pagination) finds nothing to warrant the statement that Sh. loathed the stage. 110 may have no personal application. At any rate, "no actor with such an ideal as . . . [Hamlet's on acting] can truly feel that his name receives a brand from his vocation."—BEECHING (ed. 1904): There is no reference to the poet's profession of player. The sonnet gives the confession of a favourite of society. [BRADLEY (*Oxford Lectures*, 1909, p. 322 n.) applauds this note.]—LEE (ed. 1907): The poet is imagined by commentators to reproach himself obscurely here with the folly of his profession of actor. . . . But Spenser (*Amoretti*, liv) identifies himself, wholly in a figurative sense, with a player whose varied impersonations his mistress watches, like a spectator in a theatre.—TUCKER (ed. 1924, pp. xxxiv f.) sees no reference to Sh.'s profession as actor: One does not by that profession 'gore his own thoughts,' still less does he 'make old offences of affections new.' The words describe, in combination with the preceding sonnet, his moral lapses. . . . If we are to look for an allusion to Shakespeare's own profession, it must rather be to . . . [111.6 f.].—ROBERTSON (*Problems*, 1926, p. 175): Where did Beeching find a confession of having been "a society favourite"? He was presumably thinking of . . . [117.5]; but that does not bear him out, and still less does it bear out Professor Tucker. "Unknown minds" does not suggest base minds; and it rather hints of The Mermaid than of "society." [See 117.5 n.]—In DON MARQUIS's *archy and mehitabel*, 1927, pp. 109 f., Sh. complains, "i might have been / a fairly decent sonnet writer / i might have been a poet / if i had kept away from the theatre / . . . i want to write sonnets . . . / and i might have done it too / if i hadn't got / into this frightful show game."—MURRY (*Shakespeare*, 1936, p. 104) asserts that there is certainly no reference here to acting. 110 "says simply that Shakespeare's behaviour, as seen by the outward eye, had been fickle." But (p. 105) 111 "does bemoan the hard necessity of a player's life."—For further opinions on this matter see the notes, below, on line 2. It must be obvious that readers have put into 110 and 111 (as into 29) what they wished to find there. Assuming (what is altogether uncertain) that Sh. is autobiographical in 110 and 111, may he not be referring to his having made himself a motley by such misconduct as is confessed in 121 (see TYLER's note to 112.2) and elsewhere?

EDWARD HUTTON (*Anglo-Italian Review*, 1919, V, 45 f.; see also *T. L. S.*, May 12, 1921, p. 308, from which I quote) believes that 110 is "directly imitated, not merely in sentiment, but in the very trick of the words" from Petrarch's *Rime*, 1: "Ma ben veggio or sí come al popol tutto Favola fui gran tempo; onde sovente Di me medesimo meco mi vergogno." Sh., he observes, has exactly Petrarch's alliteration (line 3), "*made mysele a motley to the view.*" "Surely," he goes on, "this is more than a coincidence?" Hutton is certain (as perhaps few of his readers will be) that Sh. knew the Italian version.

2.] MALONE (ed. 1780): Appeared like a fool; (of whom the dress was formerly a *motley* coat.).—FLEAY (*Macmillan's*, 1875, XXXI, 435): I have acted at (as well as written for) various theatres; hence my lowered status in the eyes of the critics.—TYLER (ed. 1890): [*Motley*] may be here used figuratively. . . .

Shakespeare may have "played the fool" by seeking new acquaintances.—*N. E. D.* (1908) explains *motley*: A fool, jester. [This example is the first cited.]—TUCKER (ed. 1924): The theme is simply that of his [Sh.'s] lapses and aberrations (cf. 109, 111, 112) in company of the baser sort.—LARBAUD (*T. L. S.*, June 24, 1926, p. 432) objects (wrongly) to Tucker that *motley* means a "fool's garb, not the fool himself. . . . Lovers of the period were in the habit of wearing each other's *colours*. . . . [Sh. says that he had gone] from one beloved to another; they had seen him 'wearing their colours' . . . in quick succession or alternately, and these changes suggested very naturally the word 'motley.'" [LARBAUD repeats this explanation in Sh.'s *Sonnets*, 1927, p. xxvii.]—KNIGHTS (*Scrutiny*, 1934, III, 155 n.): To take . . . [lines 1-3] as referring merely to the profession of actor and playwright is too narrow an interpretation; the reference seems to be to the way in which a sensitive intelligence has displayed its wares of wit and observation in common intercourse.—ADAMS: Possibly an echo of Saul's confession, 1 Samuel xxvi.21, "I have sinned . . . behold, I have played the fool, and have erred exceedingly." [So MASSEY (ed. 1888, p. 197.)]

3. **Gor'd . . . thoughts**] MALONE (ed. 1790): I have *wounded* my own thoughts; I have acted contrary to what I knew to be right. [He compares *Troilus and Cressida*, III.iii.227 f., "I see my reputation is at stake; My fame is shrowdly gor'd."]—BOSWELL (ed. 1821) cites *Hamlet*, V.ii.261, "To keep my name ungor'd."—SCHMIDT (1874) explains *gore*: Metaphorically, to wound, to hurt deeply.—DOWDEN (ed. 1881) cites *King Lear*, V.iii.320, "the gor'd state."—GOLLANCZ (ed. 1896): Wounded my self-respect.—POOLER (ed. 1918): "Gor'd" may indicate . . . some such meaning as maimed or stifled, or could the word mean "mocked at"? . . . Or can the word be a metaphor from dress-making and mean make narrow?—YOUNG (*Sonnets of Sh.*, 1937, p. 101): [Sh.] refers to the fashion of inserting a gore into the breeches to give them fulness. . . . Such gored breeches were a part of motley attire. Shakespeare means simply that he has made a clown of himself both internally and externally. . . . There is no reference in all this [or in 111] to Shakespeare's profession as an actor.

**what . . . deare**] TUCKER (ed. 1924): Viz. his connection with, and the regard felt by, his friend.—NEILSON and HILL (ed. 1942): I. e., my emotions.

4.] DOWDEN (ed. 1881): Entered into new friendships and loves, which were transgressions against my old love.—SHINDLER (*G. M.*, 1892, CCLXXII, 77): Turned his own fresh griefs into dreams of by-gone ages.—CASE (in Pooler, ed. 1918) explains *old* in the intensive sense: Offences that have the force of long-standing ones.

5. **truth**] See 54.2 n.

6. **Asconce**] SCHMIDT (1874): With a look of indifference or disdain.

**strangely**] See 49.5 n.

7. **blenches**] GILDON (ed. 1710, p. lxviii): Faults.—MALONE (ed. 1780): These starts or aberrations from rectitude.—*N. E. D.* (1887), citing only this example: Turnings of the eyes aside, side glances.

8. **worse essaies**] SCHMIDT (1875, p. 1416): Trials made of worse lovers.—LEE (ed. 1907): Trials of more disreputable conduct.—POOLER (ed. 1918): My trial of worse friendships.

9.] OULTON (ed. 1804, II, 219): [Malone's emendation *save what is*] more



unintelligible than the old reading, . . . [which] means, I have tried other friendships, but have found thine the most worthy, and now that every trial is made, *take in return my endless esteem*. [Only a few editors (see Textual Notes) have followed Malone's needless change.]—KNIGHT (ed. 1841): "Now all is done" clearly applies to the *blenches*, the *worse essays*; but the poet then adds, "*have thou what shall have no end*,"—my constant affection, my undivided friendship.—DOWDEN (ed. 1881): Now all my wanderings and errors are over, take love which has no end. [So POOLER (ed. 1918) and TUCKER (ed. 1924).]—MASSEY (ed. 1888, p. 157) thinks that Sh. knew Spanish (see the notes to 77.9 f.) and here adapts the proverb, "*Amor sin fin, no tiene fin*."

10, 11.] POOLER (ed. 1918): I shall never provoke an older friend by whetting my desire for friendship by experiments or experiences with newer friends.—BROOKE (ed. 1936): I will never again use later acquaintances to try my appetite for friendship. Cf. line 8.

12. A . . . loue] MASSEY (ed. 1866, p. 270 n.): An expression beyond sex, indicating the strength of feeling that needs the most masculine utterance. . . . [It] is really only warranted by its being addressed to a woman. [Of course most commentators think a man the subject.]—DOWDEN (ed. 1881): This line seems to be a reminiscence of the thoughts expressed in Sonnet CV., and to refer to the First Commandment.—ROLFE (ed. 1883), as usual, followed his leader, though later (ed. 1905) he said, "I doubt whether there is such a reference."—WYNDHAM (ed. 1898): I agree [with Dowden], and . . . the reference to heaven in l. 13 may be in the nature of a saving clause.

13. my heauen] SHARP (ed. 1885): An allusion to his mistress?—ALDEN (ed. 1916): The phrase has an interest as being almost the only example of conventional piety in the poet's utterances in the Sonnets.—TUCKER (ed. 1924): That heaven of mine which is your breast.—See 129.14 n.

13, 14.] BRANDES (*William Sh.*, 1898, I, 349) says that the couplet "exactly corresponds" to Michelangelo's sonnet 22, where he writes of his desire to "Clasp in these yearning arms and keep for aye My heart's loved lord," Tommaso de' Cavalieri.

## III

O For my fake doe you with fortune chide,  
 The guiltie goddesse of my harmfull deeds,  
 That did not better for my life prouide, 3  
 Then publick meanes which publick manners breeds.  
 Thence comes it that my name receiues a brand,  
 And almost thence my nature is subdu'd 6  
 To what it workes in, like the Dyers hand,  
 Pitty me then, and with I were renu'de,  
 Whilst like a willing pacient I will drinke, 9  
 Potions of Eysell gainst my strong infection,  
 No bitternesse that I will bitter thinke,  
 Nor double pennance to correct correction. 12  
 Pittie me then deare friend, and I assure yee,  
 Euen that your pittie is enough to cure mee.

1. *you*] *thou* Housman (*Collection*, 1835, p. 44).

*wish*] Ben., Lint. *with* The rest.

2. *harmfull*] *harmelesse* Ben., Gild.-Evans.

*deeds*] *needs* Wh.<sup>2</sup> conj.

4. *manners*] *Custom* Gild.<sup>2</sup>

11. *No*] *Nor* But.

*bitternesse*] *bitter nis* Tuck. conj.

12. *to*] *too* Kenyon conj.

13. *yee*] *me* Pool. conj.

14. *Euen*] *E'en* Sew.-Evans.

*that your pittie*] *that, your pity*, Tuck.

This sonnet is often bracketed with 110 (see its introduction) and others as being Sh.'s lament about the stigma attached to professional acting.—MALONE (ed. 1780): The author seems here [particularly in line 4] to lament his being reduced to the necessity of appearing on the stage, or writing for the theatre.—SHELLEY in 1819 (*Complete Works*, ed. Ingpen and Peck, 1930, VII, 152; compare D. L. Clark, *P. M. L. A.*, 1939, LIV, 262) wrote that in 111 Sh. "complains of his own situation as an actor."—BOSWELL (ed. 1821, p. 219): Is there any thing in these words which, read without a preconceived hypothesis, would particularly apply to the publick profession of a player or writer for the stage? The troubles and dangers which attend upon publick life in general, and the happiness and virtue of retirement, are among the tritest common places of poetry.—DYCE (ed. 1832, p. lxxvi) thinks that 110 and 111 are about the only sonnets of Sh. that "have an individual application." In them "he expresses his sense of the degradation that accompanies the profession of the stage."—ANON. (*Quarterly*, 1834, LII, 357): [Here Sh.] addresses himself to his friend in a strain which shows how painfully conscious he was that he had lived unworthily of his doubly immortal spirit.—BELL (ed. 1855): Such conjectures [as Malone's]



should be received with caution, since they are founded on the assumption that the Sonnets are autobiographical. Malone does not explain why Shakespeare should say that his connexion with the theatre, from which he derived all his honours, had fixed a brand on his name.—FLATHE (*Shakspeare*, 1863, I, i, 15): We first find two sonnets [111, 112] which tell how a noble mind writhed and struggled under the contempt which at that time still oppressed the acting profession.—VICTOR HUGO (*William Sh.*, 1864, p. 23): Shakespeare's life was greatly embittered. He lived perpetually slighted; he states it himself [in 36, 111, 112, 121].—WILHELM KÖNIG (*Jahrbuch*, 1872, VII, 181): Many sonnets . . . certainly contain hints at his profession as an actor . . . and complain about the scanty respect paid to that profession . . . (cf. sonnets 23, 29, 36, 71, 72, 111).—F. T. VISCHER (*Sh.-Vorträge*, 1899, I, 143): This looks like a complaint of Shakespeare's about his art, which made him dependent upon the criticism and applause of audiences; it shows his oppressive consciousness of his duties to the stage, not merely in general his bitterness about the course of the world and certainly not about the harshness of politics.—SARRAZIN (*Internationale Monatsschrift*, 1914, VIII, 1088): Time and again the poet speaks of a brand that is attached to his name (111.5), which "vulgar scandal" (112.2) has impressed on his brow. According to the context this cannot mean the taint of his actor's profession; it means rather some evil calumny, that may perhaps be connected with that profession. Sonnet 121, which confesses "sportive blood" and "frailties," may also belong to this context.—Most of the comments on 110 and 111 are another illustration of how fearlessly repetitious Sh. scholarship is—and of how Malone still sets the pace for present-day writers.

GROSART, editing John Davies of Hereford (1878, I, lv f.), emphasized similarities between 111 and Davies's *Microcosmos*, 1603 (I, c, 82 f.), and *The Scourge of Folly*, 1611 (II, k, 26). The first passage (containing a marginal reference to Sh. and Richard Burbage) runs:

*Players*, I loue yee, and your *Qualitie*,  
As ye are Men, *that* pass-time not abus'd:  
And some [marginal note: W. S. R. B.] I loue for  
*painting, poesie*,  
And say fell *Fortune* cannot be excus'd,  
That hath for better *uses* you refus'd:  
*Wit, Courage, good-shape, good partes*, and all good,  
As long as al these *goods* are no worse vs'd,  
And though the *stage* doth staine pure gentle bloud,  
Yet generous yee are in *minde* and *moode*.

Your *Qualitie*, as farre as it reproues  
The *World* of *Vice*, and grosse *incongruence*  
Is good; and *good*, the *good* by nature loues,  
As recreating in and outward *sense*;  
And so deserving *praise* and *recompence*:  
But if *pride* (otherwise then morally)  
Be *acted* by you, you doe *all* incense  
To mortall hate; if *all* hate mortally,  
*Princes*, much more *Players* they vilifie.

The second is:

Some say good *Will* (which I, in sport, do sing)  
 Had'st thou not plaid some Kingly parts in sport,  
 Thou hadst bin a companion for a *King*;  
 And, beene a King among the meaner sort.  
 Some others raile; but raile as they thinke fit,  
 Thou hast no rayling, but, a raigning Wit:  
*And honesty thou sow'st, which they do reape;*  
*So, to increase their Stocke which they do keepe.*

ADAMS believes the first passage "a reply to 111," and the final lines of the second "a play on 'honest stock,' referring to birth, and thus again glancing at 111."

1.] STEEVENS (ed. 1780): To *chide with* [see Textual Notes] fortune is to quarrel with it. [He cites *Othello*, IV.ii.167, "he does chide with you."]

2.] I. e. the goddess who is guilty of my harmful deeds. WALKER (*Critical Examination*, 1860, I, 160-179) discusses and illustrates such uses of the adjective, among them 44.6.—ADAMS: By "harmful deeds" Sh. probably refers to the "blenches" described in 110.7.

4.] BEECHING (ed. 1904) explains the line: To be dependent upon the public for livelihood begets a popularity-hunting temper. I do not think, with Schmidt [1875], that . . . [*publick*] means "vulgar." It may perhaps mean "no better than ordinary."—POOLER (ed. 1918): A profession that does not promote independence and self-respect.—TUCKER (ed. 1924) remarks that *breeds*, like *meanes*, "may be either singular or plural (101.3)."

6, 7.] SCHMIDT (1875) defines *subdu'd To* as "subject to, subjugated by," BEECHING (ed. 1904) as "brought into conformity with."—SHELLEY (*Complete Works*, ed. Ingpen and Peck, 1930, VII, 152) calls this a "famous passage," and goes on: "Observe these images, how simple they are, and yet animated with what intense poetry and passion."—C. F. JOHNSON (*English Words*, 1891, p. 90) speaks of it as "one of the most intellectually satisfying images" in Q.—KITTREDGE (*Othello*, 1941, p. 149): I. e., as the dyer's hand takes its colour from the dye in which he works.

7.] W. C. HAZLITT (*Shakespear*, 1902, p. 224) appears to think this line a reference to the theatrical manager Henslowe, who was "by original calling a dyer." See also II, 46.

8.] JULIUS SCHILLER (*Sh. als Mensch*, 1897, p. 24): For one who can thus cry out religiousness has not vanished. Such convulsive cries of pain and self-reproachings definitely prove that his [Sh.'s] inner disquietude deeply penetrated his heart.

10. Eysell] MALONE (ed. 1780): Vinegar is esteemed very efficacious in preventing the communication of the plague and other contagious distempers.—H. K. S. CAUSTON (*Essay on Mr. Singer's "Wormwood,"* 1851, pp. 47 f.) defends the meaning "sour vinegar" for *Eysell*, and explains: [Lines 5-7 are] the key to the metaphor that follows: for, likening the "strong infection" of the "motley" to the nigrefying sufferance of the dyer's hand, he naturally follows out the same figure to his own renewal; and even as the dyer washes his hands in acid (eysell) to remove his surface stain, so, bringing the purgation for his own brand . . . [Sh.] took the "water for his stain" inwardly, by the throat.—J. C.



BUCKNILL (*Medical Knowledge of Sh.*, 1860, p. 285): Alluding to the use of vinegar in the plague. Ambro[i]se Paré [*Works*, translated by Thomas Johnson, 1634, book XXII, chapter 21], in his chapter on 'What drinke the patient infected with Plague ought to use,' insists on the use of oxymel (vinegar and honey), oxycrate (lemon-juice and syrup), tart cider, juleps of sorel, etc.—ADAMS (*M. L. N.*, 1914, XXIX, 2 f.) says that Sh. here and in *Hamlet*, V.i.299, represents the drinking of vinegar "as being supremely distasteful" to him. The word *eisel* indicates that the play and the sonnet are contemporaneous. "Possibly," he concludes, Sh. "had been exposed to 'infection,' and had been required by his physician to drink up 'potions of eisel.'"

11, 12.] POOLER (ed. 1918): There is no medicine which I will think too bitter, nor will I refuse a double penance, to punish and more than punish me. "Correct correction" is explained by "double."—TUCKER (ed. 1924) explains his conjecture *bitter nis*: It is more like Shakespeare to use the same word in both cases . . . [as *old* in 108.7] and the noun use of 'bitter' answers to that of 'fair,' 'bad,' etc. *nis* occurs in Spenser . . . and in Sidney.

12.] J. S. KENYON (*T. L. S.*, October 18, 1934, p. 715) suggests the reading *too*, retaining the Q punctuation: Then the sense is, "Nor will I think double penance too correct correction." [He adds that his change gives "a plausible meaning for *correct* (as an adjective)," "substitutes clear parallel construction" for the confused one in the ordinary reading, and gives a firmer rhythm.]

13.] TUCKER (ed. 1924): ASSURE YE is pronounced ASSURE'E.—For *ye* as the objective case in rime see FRANZ (1909, pp. 251 f.).

## 112

Your loue and pittie doth th'impreffion fill,  
 Which vulgar scandall stampt vpon my brow,  
 For what care I who calles me well or ill, 3  
 So you ore-greene my bad, my good alow?  
 You are my All the world, and I must striue,  
 To know my shames and praifes from your tounge, 6  
 None else to me, nor I to none aliue,  
 That my steel'd fence or changes right or wrong,  
 In so profound *Abisme* I throw all care 9  
 Of others voyces, that my Adders fence,  
 To cryttick and to flatterer stopped are:  
 Marke how with my neglect I doe dispence. 12  
 You are so strongly in my purpose bred,  
 That all the world besides me thinkes y'are dead.

1. *th'*] *the* Cap., Mal., Var., Ald., Knt., Bell, Del., Glo., Cam., Dow. + (except Wynd., Bull., Wal., Brk., Kit., Har., Neils.<sup>2</sup>).

4. *ore-greene*] *o'er-look* Gild.<sup>2</sup> *o'er-skreen* Sew.-Evans. *o'er-grieve* Steevens conj. (Mal.). *o'er-grain* Tuck. conj.

5. *All the world*,] Ben., Lint., Glo., Cam., Dow., Wh.<sup>2</sup>, Rol., Wynd., But., Herf., Neils., Pool., Tuck., Rid., Kit., Har. *all, the World* Gild.-Evans. *all-the-world*, The rest.

8. *sence*] *sense'* Dyce, Sta. *or changes*] *e'er changes*, Mal. conj., Knt. conj., Tschischwitz conj. (*Sh.'s Sonette*, 1870, p. 156). *so changes* Knt. conj. *changes, or* Ktly. conj. *or charges* Anon. conj. (Palgrave), Beech. conj. *o'erchanges* Tuck. conj.

10. *others*] Ben.-Evans. *other's*

Ald., Knt., Ktly., Tyler, Oxf., Yale, Har. *others'* Cap. and the rest.

*sence*] *sense'* Dyce, Sta., Huds.<sup>2</sup>

11. *flatterer*] *flatt'rer* Gent.

14. *That*] *That*, Tyler, Tuck.

*the*] *i'* *the* Tuck. conj.

*besides me thinkes y'are*] Ben.,

Lint., Gild., Kelmscott, Wynd., Har. *besides me, thinks I'm* Sew.<sup>1</sup> *besides me thinks I'm* Sew.<sup>2</sup>-Evans. *besides, me thinks, are* Cap., Steevens conj., Huds.<sup>1</sup>, Wal., Neils.<sup>2</sup> *besides you thinks me* Mal.<sup>1</sup> conj. *besides, methinks, is* Steevens conj. *besides methinks they are* Mal.<sup>2</sup>, Var., Coll.<sup>1</sup>, Wh.<sup>1</sup> *besides methinks they're* Dyce, Del., Hal., Coll.<sup>3</sup>, Dow., Oxf. *besides, methinks y'are* Tyler, Tuck. *beside methinks are* But. *besides me thinks you're* Neils.<sup>1</sup> *besides methinks are* The rest.

1. *doth . . . fill*] *Doth* may be a plural form. See 39.12 n., 123.11 n.—POOLER (ed. 1918): Effaces the scar. [So NEILSON and HILL (ed. 1942).]—FORT (*Time Scheme*, 1929, p. 134): The metaphor is taken from the old custom of branding a felon—the scar of the brand could sometimes be partly effaced.

2. *vulgar*] SCHMIDT (1875): Public. [See 38.4 n.]—TYLER (ed. 1890) comments on the line: Showing how deeply the poet felt the scandal: it was as if he had been branded on the forehead.



3, 4.] MALONE (ed. 1780): I am indifferent to the opinion of the world, if you do but throw a friendly veil over my faults, and approve of my virtues. The allusion seems to be either to the practice of covering a bare coarse piece of ground with fresh *green-sward*, or to that of planting ivy or jessamine to conceal an unsightly building.—*Ore-greene* is explained by SCHMIDT (1875): Cover with verdure, embellish.—*N. E. D.* (1904): To cover with green, clothe with verdure; hence *fig.*, to cover so as to conceal a defect, embellish. [This example is the only one given.]—ALDEN (ed. 1913): It is uncertain whether the image is drawn from the art of the decorator or of the gardener, or of either.—ADAMS: Godwin's emendation *o'erlook* [see Textual Notes] has the merit of aliterating with "allow."

4. *alow*] MALONE (ed. 1780): Approve. [See 19.11.]

5. *my . . . world*] BROOKE (ed. 1936) compares *King John*, III.iv.104, "[Arthur,] My life, my joy, my food, my all the world!"

7, 8.] STEEVENS (ed. 1780) explains this "purblind and obscure" passage: You are the only person who has power to change my stubborn resolution *either* to what is right, or to what is wrong. [Repeated verbatim by HUDSON (ed. 1856).]—HERFORD (ed. 1899) paraphrases *or changes . . . wrong*: Accepts criticism from just or unjust.—ALDEN (ed. 1916): I doubt if any one has bettered Steevens's reading.—POOLER (ed. 1918): Two sentences are crushed into one, *viz.* For me there are no others in the world than you and I, *i. e.* none I take into account; and None but you can alter my fixed opinions, whether they are right or wrong, or perhaps, for better or worse.—REED (ed. 1923): So far as I am concerned, no one but you (and I live for you alone) can influence my callous feeling to right or wrong.—TUCKER (ed. 1924): (There being) none else alive to me, nor I (being) alive to anyone, who can change, etc.—KESER (*Passages obscurs*, 1931, p. 348): Personne n'existe pour moi et je n'existe pour aucune âme vivante (autre que vous) qui puisse changer en bien ou en mal mes sentiments fermes comme l'acier.—ADAMS: "None else (gives praise or blame) to me, nor I to none alive (listen), to the extent that (or, with the result that). . ."

8, 10. *sence, sence*] MALONE (ed. 1780): It appears from . . . [line 10] that *sense* is here used for *senses*.—Hence DYCE (see Textual Notes) indicates this plural in both lines by printing it *sense'*.—See FRANZ (1909, p. 181) and 11.8 n.

10, 11. *that . . . are*] MALONE (ed. 1780): That my ears are equally *deaf* to the *snarling censurer*, and the flattering encomiast. [He compares *Troilus and Cressida*, II.ii.172, "ears more deaf than adders." Various commentators, like POOLER (ed. 1918), refer to Psalms lviii.4 f.]—ADAMS: Line 11 suggests that some persons *praised* Sh., and that the poet is thinking of criticisms on his published work. Can it be that he is alluding to *Venus and Adonis*, which was highly praised and also bitterly condemned as vulgar and lascivious?

12.] SCHMIDT (1874) defines *dispense with*: Excuse, pardon.—See *Lucrece*, lines 1070, 1279, "with my trespasse neuer will dispençe," "with the fault I thus farre can dispençe."

13. *so . . . bred*] SCHMIDT (1874): So kept and harboured in my thoughts.—LEE (ed. 1907): [So] rooted in my thought.—TUCKER (ed. 1924): So firmly engrafted into all that I set before me.

14.] The emenders have had great fun with this line: see Textual Notes.—MALONE (ed. 1780), reading *methinks are*: The context rather requires . . . *you*

thinks *me* dead. i. e. all the world except you &c.—STEEVENS (the same), suggesting *methinks is* (or *are*) *dead*: I pay no regard to the sentiments of mankind; and observe how I account for this my indifference. I think so much of you, that I have no leisure to be anxious about the opinions of others. I proceed as if the world, yourself excepted, were no more.—MALONE (ed. 1790), reading *methinks they are*: *Y'are* was, I suppose, an abbreviation for *they are* or *th'are*.—DYCE (ed. 1832), reading *methinks are*: The old copy [Q] has “*y'are*” a common abbreviation of *you are*, not of *they are*, as Malone strangely supposes. [But in his subsequent editions he followed Malone’s “strange” supposition by reading *methinks they're*.]—BELL (ed. 1855), reading *methinks are*, explains lines 13 f.: I am so engrossed by you, that I am indifferent to the opinions of the rest of the world, and act as if there were nobody living except yourself.—DOWDEN (ed. 1881) explains the *y'* as meaning “*th'*=they.”—WYNDHAM (ed. 1898) defends the “unexpected, even startling” reading of Q: Every one, except myself, thinks that you are dead. . . . The Friend is so in his ‘purpose bred’=so thoroughly kneaded into the intention of his being, that he too shares the Poet’s case: him also the world holds for dead. The Sonnet is hyperbolical throughout.—BEECHING (ed. 1904): [The reading *besides methinks are*] says, “there is no one alive but you,”—a climax, and a sufficiently “startling declaration.”—LEE (ed. 1907) calls the Q reading “unintelligible.” He follows Malone’s first emendation.—POOLER (ed. 1918) says Dyce’s *they're* “may be right; Q’s *y* being ‘*they*’ contracted, *y*=*th*. If so ‘all the world’ means ‘as for all the world.’”



## 113

Since I left you, mine eye is in my minde,  
 And that which gouernes me to goe about,  
 Doth part his function, and is partly blind, 3  
 Seemes feeing, but effectually is out:  
 For it no forme deliuers to the heart  
 Of bird, of flowre, or shape which it doth lack, 6  
 Of his quick objects hath the minde no part,  
 Nor his owne vision houlds what it doth catch:  
 For if it see the rud'st or gentlest fight, 9  
 The most sweet-fauor or deformedst creature,  
 The mountaine, or the sea, the day, or night:  
 The Croe, or Doue, it shapes them to your feature. 12  
 Incapable of more repleat, with you,  
 My most true minde thus maketh mine vntrue.

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|--|--|
| 1. <i>left</i> ] <i>felt</i> Godwin conj. (p. 174).  | Gild.+.  |
| 6. <i>bird</i> , <i>of</i> ] <i>birds</i> , <i>or</i> Ben., Gild.-<br>Evans.                                       | 14. <i>My</i> ] <i>Thy</i> Mal. <sup>1</sup> conj.   |
| <i>flowre</i> ] Lint., Kit., Neils. <sup>2</sup><br><i>Flowers</i> Sew. <sup>1</sup> , Ew. <i>flower</i> The rest. | <i>maketh mine</i> ] <i>makes mine eye</i><br>Cap., Mal. <sup>1</sup> conj., Glo., Massey <sup>1</sup> ,<br>Kinnear conj. ( <i>Cruces</i> , 1883, p. 500),<br>Rol., Herf., Tuck., Bray, Brk.   |
| <i>lack</i> ] <i>latch</i> Cap., Mal. <sup>2</sup> +   | <i>maketh my eyne</i> Coll. conj. <i>mak'th</i><br><i>mine eye</i> Lettsom conj. (Dyce), Kit.,<br>Neils. <sup>2</sup> <i>maketh m'eye</i> Cartwright.<br><i>maketh m'eyne</i> Cartwright conj., Wal.<br>conj. <i>maketh mine eye</i> Ktly., Neils. <sup>1</sup><br><i>maketh mind</i> Wh. <sup>2</sup> , Tyler conj. <i>maketh</i><br><i>eyne</i> Verity conj. |
| 7. <i>objects</i> ] <i>object</i> Pool.  |  |
| 8. <i>catch</i> ] <i>take</i> Gild. <sup>2</sup>   |  |
| 9. <i>rud'st</i> ] <i>rudest</i> Glo., Cam.,<br>Huds. <sup>2</sup> , Dow., Herf., Bull., Wal.                      |  |
| 10. <i>sweet-fauor</i> ] Lint. Two words<br>in the rest. <i>sweet-favour'd</i> Del. conj.                          |  |
| 13. <i>more repleat</i> ,] <i>more</i> , <i>Repleat</i>  |  |
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RICHARD SIMPSON (*Introduction*, 1868, p. 67): [113 and 114] describe the idealizing of the imagination—turning the eye into mind, and the mind into an eye that creates out of chaotic masses images of ideal beauty.—POOLER (ed. 1918) paraphrases: Since we parted, your image is always with me, it is like a flying blot before my mind's eye, and I can see nothing else. This is (fancifully) ascribed to the alchemy (cf. cxiv.4) by which everything I see is changed by my eye (*or* by my mind) into your form.

1. *eye . . . minde*] MALONE (ed. 1780) compares *Lucrece*, line 1426, "saue to the eye of mind," and *Hamlet*, I.ii.185, "In my mind's eye."—TUCKER (ed. 1924) paraphrases: What I see is seen only with the eye of the mind, and in the shape determined by its imagination.

2.] POOLER (ed. 1918): My eye which directs my steps.

3. *Doth . . . function*] MALONE (ed. 1780): *Partly* performs his office. [So BEECHING (ed. 1904) and TUCKER (ed. 1924).]—WYNDHAM (ed. 1898): Perhaps

= 'share his function with the mind'; but more probably, depart, abandon.—LEE (ed. 1907) explains *part* as "depart from, forsake."—POOLER (ed. 1918): It is possible to take "part" in the sense of "divide." [So NEILSON and HILL (ed. 1942).] The eye has two functions: (1) to receive images, (2) to convey them to the mind; here, Shakespeare's eye fulfils the first but not the second.

4. **effectually**] SCHMIDT (1874): In its function and operation.—N. E. D. (1891): In fact, in reality. [This line is the first of three examples cited.]

**out**] SCHMIDT (1875): Blinded.

5. **heart**] SCHMIDT (1874): The mind as the power of thinking.—POOLER (ed. 1918): Mind, as in *Coriolanus*, III.i.257 ["His heart's his mouth"].—TUCKER (ed. 1924) paraphrases the line: Communicates no (true) likeness (or picture) to the understanding mind.

5, 6.] LEE (ed. 1907): These lines expand Petrarch's beautiful *Canzone* xv [*Rime*, 127], . . . where the poet detects his mistress's form in every aspect of nature. [CONRAD cites this identical source for 99 (see its introductory note). Readers may take their choice of 99 or 113 or both.]

6. **lack**] MALONE (ed. 1790) explains his emendation (see Textual Notes) *latch*: To *lay hold of*.—COLLIER (ed. 1843) explains Malone's emendation *latch* as "a provincial word for to *catch*." So SCHMIDT (1874).—TUCKER (ed. 1924) glosses *latch*: Catch (sight of).

7. **quick**] POOLER (ed. 1918): Not "living" (see l. 11) but "presented in swift succession"; cf. cxiv.8. [He explains lines 7 f.:] "His" in both lines = its, and the first . . . refers to "mine eye" . . . and the second to "my mind." The mind receives no image of the various objects seen by the eye, and the eye does not retain these images: they are instantly transmuted to "your feature."

10. **sweet-fauor**] MALONE (ed. 1790): Favour is countenance.—SCHMIDT (1874) explains *fauor*: Figure, features, countenance.—HANS REIMER (*Vers in Sh.s . . . Werken*, 1908, p. 34) calls *sweet-fauor* a mistake, since *sweet* is an adjective which can never be combined with a noun to form a compound. But a simple way to remedy the so-called "mistake" is, with the editors, to omit the hyphen.—BROOKE (ed. 1936): [Possibly] a clipped form of 'sweet-favour'd.' [See Textual Notes.]

13. **Incapable**] N. E. D. (1899): Unable to take in, receive. *Obs.* [This example is the first cited.]

**more repleat**,] On the punctuation see II, 17.

14.] See Textual Notes.—MALONE (ed. 1790): The text [of Q] is undoubtedly right. . . . *Untrue* is used as a substantive. *The sincerity of my affection is the cause of my untruth*; i. e. of my not seeing objects truly, such as they appear to the rest of mankind.—COLLIER (ed. 1843): Possibly for "mine" we ought to read *my eyne*, the printer having composed the word from his ear.—WHITE (ed. 1865) explains the Q reading: Maketh the semblance, the fictitious (and so the false or untrue) object which is constantly before me: 'untrue' used substantively.—TSCHISCHWITZ (*Sh.'s Sonette*, 1870, p. 156) explains *mine* as French orthography for "mien, meen." It means "look," or "eye."—NICHOLSON (*Athenaeum*, February 3, 1883, p. 150), presumably unaware of that note, explained *mine* here and in the *P. & T.*, line 36, as "the Anglo-French 'mine,' our present 'mien'." Later (*N. & Q.*, June 16, 1883, pp. 464 f.) he glossed *mine* "not as the possessive pronoun, but as Anglo-French for the French *mine*, now spelled by us *mien*. . . . *Mien*, agreeing . . . with the context, refers the un-



truth to the appearance . . . of the object when presented by the eye to the mind, for the *it* that shapes them (the various objects) to your *feature* is the mind."—In his 1883 edition WHITE reads *maketh mind untrue*, and remarks: [In the Q reading] *untrue* has been accepted as a sub[s]tantive, meaning, that perversion which is the subject of this sonnet;—a very strained and violent, almost an intolerable sense. The correction of a slight and easily made typographical error restores a natural sense. . . . The poet has no eye but in his mind; whence his truth to his mistress causes him to see all else untruly. [N. E. D. (1926) does not recognize a noun *untrue*.]—POOLER (ed. 1918) believes Malone's conjecture *makes mine eye* or Lettsom's *mak'th mine eye* correct: There is no contrast between the poet's mind and his truth or untruth. The contrast is between mind and eye; "true" means true to love, faithful, and "untrue," inaccurate, and the meaning is "my love for you (the truth of my mind) causes my eye to see you in everything."—BRAY (ed. 1925), reading *makes mine eye*: Cf. *mine eye saith true* in . . . [114.3], which carries on the argument.—FORT (*Time Scheme*, 1929, p. 135), reading *makes mine eye*: The argument clearly requires the mention of the eye and this line becomes a true antithesis if the eye is mentioned. . . . 'Eye' was, I believe, omitted in the MS. from which Thorpe printed, and 'makes' was then amended that the line might scan.—BROOKE (ed. 1936): [*Makes mine eye*] seems necessary, particularly in view of . . . [114.3]. I suspect that the printer (excusably) lost track of the meaning in this line, overlooked the small word 'eie' (so spelled in . . . [114.3]), and automatically compensated the rhythm by setting 'maketh' for 'makes.'

## 114

OR whether doth my minde being crown'd with you  
 Drinke vp the monarks plague this flattery?  
 Or whether fhall I fay mine eie faith true, 3  
 And that your loue taught it this *Alcumie*?  
 To make of monfters, and things indigest,  
 Such cherubines as your fweet felfe refemble, 6  
 Creating euery bad a perfect beft  
 As faft as obiefts to his beames affemble:  
 Oh tis the firft, tis flatry in my feeing, 9  
 And my great minde moft kingly drinkes it vp,  
 Mine eie well knowes what with his guft is greeing,  
 And to his pallat doth prepare the cup. 12  
 If it be poifon'd, tis the leffer finne,  
 That mine eye loues it and doth firft beginne.

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- |  |   |
|--|---|
| 2. <i>this</i> ] <i>his</i> Ew.                              | (except Wynd., Bull., Kit., Har.,                 |
| 3. <i>saith</i> ] <i>seeth</i> Anon. conj. (Cam.),           | Neils. <sup>2</sup> ).                            |
| But.   | 10. <i>most kingly</i> ] <i>most kindly</i> Ben., |
| 4. <i>this</i> ] <i>the</i> Mur.                             | Gild., Sew., Mur., Gent., Evans.                  |
| 6. <i>cherubines</i> ] <i>Cherubims</i> Gild. <sup>2</sup> - | <i>kindly</i> Ew.                                 |
| Evans.   | 11. <i>greeing</i> ] Ben., Lint., Dyce, Hal.,     |
| 9. <i>flatry</i> ] <i>flattery</i> Mur., Mal.+               | Rol., Bull., Kit. 'greeing The rest.              |
- 

1. **Or whether**] SCHMIDT (1875) cites a similar usage (see line 3) in *Coriolanus*, I.iii.69 f. See also ABBOTT (1870, p. 92) and FRANZ (1909, p. 299).

**being . . . you**] TUCKER (ed. 1924): Made a king by the consciousness of possessing you.—BROOKE (ed. 1936): Being intoxicated with thoughts of you. [So NEILSON and HILL (ed. 1942).]

2. **this flattery**] WYNDHAM (ed. 1898): In immediate sequence to the preceding Sonnet, 'this flattery' = this false presentment of other shapes in your more pleasing shape, as the truth is improved for a 'monarch's' ear. [Quoted by POOLER (ed. 1918).]—TUCKER (ed. 1924): This objectionable thing, flattery.

3, 4.] POOLER (ed. 1918): Or can it be that these things that seem to be changed into your shape (cxiii.9-12) are really so changed and that love of you enabled my eye to change them?

5. **indigest**] SCHMIDT (1874): Formless.—*N. E. D.* (1899): Shapeless.

6. **cherubines**] Of this obsolete plural *N. E. D.* (1889) gives examples dating from about 1300 to 1673.

7.] STEEVENS (ed. 1780) compares *The Tempest*, III.i.46-48, "you . . . are created Of every creature's best."

8.] TUCKER (ed. 1924): For the notion that the eye itself threw 'beams' of light which made the object visible see 20.6.



9. tis flatry . . . seeing] DOWDEN (ed. 1881) compares *Twelfth Night*, I.v.327 f., "I . . . fear to find Mine eye too great a flatterer for my mind."

11. what . . . greeing] MALONE (ed. 1780): What is pleasing to the *taste* of my *mind*. [So POOLER (ed. 1918).]—DOWDEN (ed. 1881): What is pleasing to his (the eye's) taste. [Malone's explanation is preferable.]—*N. E. D.* (1900), citing this line, defines *greeing* (an apostrophe is superfluous): In accord or harmonious.—THE SAME (1900) defines *gust*: Individual taste, liking, or inclination. *Obs.* [This line is the first example cited.]

12, 13.] STEEVENS (ed. 1790): The allusion here is to the tasters of princes. [So VERITY (ed. 1890) and TUCKER (ed. 1924).]—LEE (ed. 1907) compares *England's Helicon*, 1600 (ed. Rollins, 1935, I, 24), "Golden cups doo harbour poyson." If Lee thought the comparison relevant, he should have added *The Reign of King Edward the Third*, 1596, sig. D2 (II.i.449, 1897 ed., p. 33), "poyson shewes worst in a golden cup," which is followed in line 451 by 94.14. Compare also Meres, *Palladis Tamia*, 1598, sigs. 2S8<sup>v</sup>–2T1, "In painted pottes are hidden the deadliest poyson."

13, 14.] BEECHING (ed. 1904): The mind, being the monarch (line 1), is "tasted to" by the eye. If the drink be poisoned, the eye can scarcely be blamed for administering to the mind what itself enjoys. [So POOLER (ed. 1918).]—REED (ed. 1923): In line 12, the eye has been compared to the taster for king Mind. If the eye gives him a poisoned cup, it is not such a great sin because the eye drinks the poison first.—TUCKER (ed. 1924): The eye itself drinks first, not merely as a duty, but because it is as fond as the 'kingly' mind of seeing things in this flattering way.

## 115

Those lines that I before haue writ doe lie,  
 Euen those that said I could not loue you deerer,  
 Yet then my iudgement knew no reason why, 3  
 My most full flame should afterwards burne cleerer.  
 But reckening time, whose milliond accidents  
 Creepe in twixt vowes, and change decrees of Kings, 6  
 Tan sacred beautie, blunt the sharp't intents,  
 Diuert strong mindes to th' course of altring things:  
 Alas why fearing of times tiranie, 9  
 Might I not then say now I loue you best,  
 When I was certaine ore in-certainty,  
 Crowning the present, doubting of the rest: 12  
 Loue is a Babe, then might I not say fo  
 To giue full growth to that which still doth grow.

2. *Euen*] *E'en* Sew.-Evans.  
 3. *then*] *when* Lint.  
 4, 5. *cleerer*. *But*] *clearer*, *Not*  
 Adams conj.  
 5. *reckening*] *reck'ning* Gild.-  
 Evans, Cap.  
     *milliond*] *million* Gild.-Evans.  
 7. *Tan*] *Can* Mur., Gent., Evans.  
     *sharp'st*] *sharpest* Neils.  
     *intents*] *intent* Wal.  
 8. *Diuert*] *Diverts* Cap.  
     *to th'*] Ben.-Evans, Huds.,  
 Wynd., Bull., Wal., Kit., Har.,  
 Neils.<sup>2</sup> *t' the* Coll., Wh.<sup>1</sup>, Hal. *to the*  
 Cap. and the rest.  
     *altring*] Ben.-Evans, Wynd.,  
 Neils., Bull., Kit., Har. *altering* The

- rest.

10. *now...best*] Ben.-Evans, Har.  
 Italicized by Mal., Var., Ald., Ktly.,  
 Coll.<sup>3</sup>, Huds.<sup>2</sup> Quoted by the rest.

11. *certaine...in-certainty*,] *certain?*  
*Our incertainty* or *certain o'er incer-*  
*tainty* Lowell conj., 1863 (*Letters*,  
 1894, I, 331 f.). *certain,...incertainty*  
 Tuck.

12. *rest*:] *rest?* Gild.+ (except  
 Har.).

13. *not*] Italicized by Beech.

14. *grow*.] Ben., Lint., Tyler,  
 Wynd., But., Beech., Bull., Wal.,  
 Pool., Yale, Brk., Kit., Har., Neils.<sup>2</sup>  
*grow?* The rest.

1, 2.] POOLER (ed. 1918): Can this refer to lost sonnets? [GRIFFIN (*English Writers*, 1895, XI, 327 f.) had earlier said that here Sh. "distinctly refers to a non-existent sonnet—or sonnets" that probably came after 85.]—BROOKE (ed. 1936) refers to 25, 29, 31, 37, 75, 91.

1-4.] According to WOLFGANG SCHMIDT (*Anglia*, 1938, LXII, 303-305) the structure of the sonnets grows looser as Sh. becomes more mature. There is greater enjambement. As this quatrain shows, Sh. himself realized that his work became more purified as he grew older.

3, 4.] POOLER (ed. 1918): Yet I said then what I believed to be true, since I could not see how a love so complete could increase.

4. *My . . . flame*] DOWDEN (ed. 1881) compares 109.2.



5. **But reckening time**] BEECHING (ed. 1904): The construction is resumed in "fearing of Time's tyranny" [line 9].—POOLER (ed. 1918): If "but" is an adverb = only, this means: "I saw no reason why love should grow, for I took nothing into consideration but Time, and Time alters things for the worse. I did not take account of love itself["], see l. 13. . . . A comma should take the place of the full stop after "clearer." [He adds that if *But* is a conjunction, Beeching is probably right.]—TUCKER (ed. 1924): [But] taking Time and his dangers into account.—BROOKE (ed. 1936): But, on the other hand, when I considered Time. The sense is left incomplete at the end of line 8, and the poet makes a fresh start with line 9, which sums up and repeats lines 5–8.

**milliond**] SCHMIDT (1875): Millionfold, innumerable.—*N. E. D.* (1906): Numbered by the million. [This example is the first cited, with the note that "*milliond* may be a form of *million*."] ]

7. **Tan**] SCHMIDT (1875): Deprive of the freshness of youth.

8.] POOLER (ed. 1918): Turn strong minds from their purpose and force them to go with the current. "Altering" is neuter, and "altering things" . . . [means] things as they change.

9. **fearing of**] On this use of *of* see ABBOTT (1870, pp. 116 f.) and compare line 12 and 127.13.

11. **in-certainty**] This obsolete form is one of five examples cited by *N. E. D.* (1899). See 107.7.

11, 12.] TUCKER (ed. 1924) repunctuates (see Textual Notes) and explains: 'When I was sure of things (as they then were).' The next words then belong to 'crowning,' i. e. *thus giving to the present moment the crown (of certainty) over the uncertainties of the future.*

12. **Crowning**] SCHMIDT (1874): Glorifying.

13, 14.] WYNDHAM (ed. 1898) objects to the usual question mark (see Textual Notes) after *grow*: The *ictus* or stress on 'not,' l. 13 . . . shows that the couplet *refutes* the argument of the third quatrain: it is a contradiction, not a reiterated interrogative.—BEECHING (ed. 1904), who follows Wyndham but italicizes *not*: "Love is a babe" gives the reason why the poet was *not* justified at the beginning in saying, "Now I love you best." Love, by its very nature, "still doth grow."—POOLER (ed. 1918): The question of l. 10 . . . is here answered, because my love was a child, as Cupid is represented; it has grown since, and is still growing.—BROOKE (ed. 1936): At that time I might not rightly say, 'Now I love you best,' for by so saying I should be ascribing full maturity, etc.

[116]

**L** Et me not to the marriage of true mindes  
 Admit impediments, loue is not loue  
 Which alters when it alteration findes, 3  
 Or bends with the remouer to remoue.  
 O no, it is an euer fixed marke  
 That lookes on tempests and is neuer shaken; 6  
 It is the star to euery wandring barke,  
 Whose worths vnknowne, although his high be taken.  
 Lou's not Times foole, though rosie lips and cheeks 9  
 Within his bending sickles compasse come,  
 Loue alters not with his breefe houres and weekes,  
 But beares it out euen to the edge of doome: 12  
 If this be error and vpon me proued,  
 I neuer writ, nor no man euer loued.

Misnumbered 119 in Q (except Bodley-Caldecott).

1. *me*] Italicized by Eichhoff (*Unser Sh.*, 1903, II, 46).

2. *impediments*] Quoted by Tuck.

3. *Which*] *When* Ben. (Folger 3434).

6. *tempests*] *tempest* Har.

7. *wandring*] Ben.-Evans., Wynd., Neils., Brk., Kit., Har. *wandering* The rest.

8. *worths*] *north's* Walker conj. *width's* A. E. Brae conj. (*Lippincott's*, 1877, XIX, 762). *orb's* Kinneear conj.

*high*] Lint. *hight* Ben. *highth*

Kit. *height* The rest. *hight* (=vow) "Bibliothecary" conj. (*N. & Q.*, July 12, 1879, p. 24).

10. *Within*] *With* Mur.

*his*] *the* Housman (*Collection*, 1835, p. 45).

12. *beares*] *beates* Ben. (Folger 3434).

*out*] *down* Mur.

13. *me*] *me* (*m* inverted) Ben. (Folger 3434).

14. *writ*] *woo'd* or *wist* H. B. Sprague conj. (*Studies in Sh.*, 1916, p. 94).

A version of this sonnet set to music by Henry Lawes is reproduced from a New York Public Library MS. by WILLA McC. EVANS in 1936 (see II, 211). She remarks (*Henry Lawes*, 1941, pp. 44 f.): Whether this form represents the changes authorized by Shakespeare, or the original, plus variants, contributed by some other poet or the mutations through which any seventeenth-century manuscript might pass between the time of leaving the author's pen and that when the final version was set down, is not clear.—A recent French translation by ODETTE ST. LYS is in the *London Mercury*, 1924, X, 15.

BEECHING (ed. 1904, pp. 138 f.) cites a partial parallel to 116 in *Love's Labor's Lost*, I.i.88-91.—T. B. STROUP (*P. Q.*, 1931, X, 308-310) quotes another from the same, IV.iii.228-252, in which Berowne's speech "is virtually a sonnet. It is fifteen lines long, with alternating rhyme scheme; and the development of



the idea . . . is not unlike the thought development of Shakespeare's sonnet generally."—ALDEN (ed. 1913, p. xxiv): [The sonnets do not make a sequence, and] have no formal end. But the note of victory is at any rate louder than the sounds of defeat; and it is perhaps not too fantastic to find the thematic terminus of the sonnets in No. 116.—NOYES, 1924 (*New Essays*, 1927, p. 115): [Certain sonnets] stand quite alone and are quite detached from any "series." The finest of all . . . [116] with the splendid effect of its unstopped first line, and the masterly ease of its technique, has a universal significance; and it deals with Love as an Absolute. To look for Mr. W. H. in this would be like looking for a periwinkle that begot the North Sea.—FLOYD DELL (*Love in the Machine Age*, 1930, pp. 385 f.) calls this "one of the noblest utterances in all the world of poetry," though "written by one man to another man out of the pain and despair of homosexual folly [see II, 232–239]. . . . The translucent beauty of the pearl has covered up the grain of silly infantile sexuality which is its core. . . . [Lines 9–14 speak] a poetic truth which seems truer to us than the facts can ever be." [Actually the sonnet may have been addressed to a woman.]—BROOKE (ed. 1936, p. 7): [116] consists of three separate quatrains, each concluded by a full stop, and a summarizing couplet. The chief pause in sense is after the twelfth line. Seventy-five per cent of the words are monosyllables; only three contain more syllables than two; none belongs in any degree to the vocabulary of 'poetic' diction. There is nothing recondite, exotic, or 'metaphysical' in the thought. There are three run-on lines, one pair of double endings. There is nothing to remark about the riming except the happy blending of open and closed vowels, and of liquids, nasals, and stops; nothing to say about the harmony except to point out how the fluttering accents in the quatrains give place in the couplet to the emphatic march of ten almost unrelieved iambic feet. In short, the poet has employed one hundred and ten of the simplest words in the language, and the two simplest rime-schemes, to produce a poem which has about it no strangeness whatever except the strangeness of perfection.

1. the . . . mindes] MALONE (ed. 1780): The sympathetick union of souls.

2.] DOWDEN (ed. 1881): So *Form of Solemnization of Matrimony* in Book of Common Prayer: "If any of you know cause or just *impediment*," etc. [So BEECHING (ed. 1904).]

2, 3.] STEEVENS (ed. 1780) compares *King Lear*, I.i.241–243.

4.] BEECHING (ed. 1904): "To remove" is used in a slightly different sense from "with the remover." Love does not disappear when the loved one is unfaithful. For this sense, cf. Sonnet 25.14. [This comparison has been made by DOWDEN (ed. 1881) and many others.]—LEE (ed. 1907): Or inclines to inconstancy at the call of the one who changes (or who is fickle).—POOLER (ed. 1918): *I. e.* changes its way so as to be alienated by inconstancy; "with the remover" does not mean in company with, but at the time when one of the pair is unfaithful.—TUCKER (ed. 1924): [Lines 3 f.] do not express the same thing. In l. 3 the 'alteration' is that described in ll. 9–12, while in l. 4 the 'removings' are those implied in ll. 5–6. [He glosses *remouer* as "the one who shifts away and becomes the 'wandering bark' of l. 7."]

5. marke] ONIONS (1911): Sea-mark.

5, 6.] MALONE (ed. 1780) cites parallels in *Henry VIII*, III.ii.196–199, and *Coriolanus*, V.iii.74 f.

7.] KINNEAR (*Cruces*, 1883, p. 501) says that the star = "the north star," and compares *Julius Caesar*, III.i.60 f., "I am constant as the Northern Star, Of whose true-fix'd and resting quality. . . ."

8.] This line, especially the words *worths* and *high*, has aroused much discussion. See Textual Notes.—WALKER (*Critical Examination*, 1860, III, 364), reading *whose north's*: As, by following the guidance of the northern star, a ship may sail an immense way, yet never reach the true north; so the limit of love is unknown.—PALGRAVE (ed. 1865): Apparently, whose stellar influence is unknown, although his angular altitude has been determined.—NICHOLSON (*N. & Q.*, March 27, 1880, pp. 250 f.), discussing *high*, observes that one's latitude at sea "is ascertained by taking the meridian height of a celestial body."—DOWDEN (ed. 1881): "As the star, over and above what can be ascertained concerning it for our guidance at sea, has unknowable occult virtue and influence, so love, beside its power of guiding us, has incalculable potencies." This interpretation is confirmed by the next sonnet . . . , in which the simile of sailing at sea is introduced.—KINNEAR (*Cruces*, 1883, p. 501) cites Hakluyt's *Third and Last Volume of the Voyages*, 1600, p. 393, "Where hauing taken the height of the pole-starre, they found themselues to be in 37 degrees and  $\frac{1}{2}$  of Northerly latitude." He explains his conjecture *orb's* for *worths*, "whose moving is unknown."—WYNDHAM (ed. 1898): A mystical assertion that, as the unknown worth and occult influence of a star is in excess of the practical service it affords to mariners, so has Love an eternal value immeasurably superior to the accidents of Time.—STOPES (ed. 1904): "Worth's unknown," priceless, invaluable. "Height," altitude taken by the principles of navigation.—LEE (ed. 1907): The star's beneficial influence is incalculable, although its altitude or elevation and position in the sky may be calculated for purposes of navigation.—POOLER (ed. 1918): Whose influence cannot be calculated by science. . . . The unknown worth may be the power to attract as well as to guide, in fact, its full influence, and it is only those who love who know of this. "Unknown" in this context means incalculable, or incalculably great. . . . Height = altitude, the vertical distance from the horizon.—TUCKER (ed. 1924, p. lxxx) thinks these lines are borrowed from Lyly, *Euphues and His England*, 1580 (1902 ed., II, 46, 108), "one maye poynt at a Starre, but not pull at it," "things about thy height, are to be looked at, not reached at."—BROOKE (ed. 1936): Figuratively, it means that love's value is something unknowable and inexpressible, though love is also the practical daily guide to all our wandering barks.

9. **Times foole**] MALONE (ed. 1780) notes this phrase in *1 Henry IV*, V.iv.81.

10. **bending sickles**] POOLER (ed. 1918): The "crooked knife" of c.14. [See 12.13 n.]

12. **beares it out**] SCHMIDT (1874): Gets the better of. [So ONIONS (1911).]—POOLER (ed. 1918): Survives.

**doome**] SCHMIDT (1874): Last judgment.

13. **vpon me proued**] POOLER (ed. 1918): Proved against me.

14.] TUCKER (ed. 1924): Then I take back all that I have ever written (concerning truth and constancy, and my own in particular), and *no* man ever loved (in the sense in which I mean 'love').—RICHARD FLATTER (*Karl Kraus als Nachdichter Sh.s*, 1933, p. 17) informs us that *I neuer writ* refers not merely to the sonnet itself, but to everything that Sh. wrote, a sweeping assertion.



## 117

Accuse me thus, that I haue scanted all,  
 Wherein I should your great deferts repay,  
 Forgot vpon your dearest loue to call, 3  
 Whereto al bonds do tie me day by day,  
 That I haue frequent binne with vnknown mindes,  
 And giuen to time your owne deare purchas'd right, 6  
 That I haue hoysted faile to al the windes  
 Which should transport me farthest from your fight.  
 Booke both my wilfulnesse and errors downe, 9  
 And on iust prooffe surmise, accumulate,  
 Bring me within the leuel of your frowne,  
 But shoote not at me in your wakened hate: 12  
 Since my appeale faies I did striue to prooue  
 The constancy and virtue of your loue

6. *time*] *them* Sta. conj. (*Athenaeum*, January 31, 1874, p. 161), But.

*deare purchas'd*] Hyphened by Sew.<sup>1</sup>, Mal. + (except Har.).

7. *saile*] *Sails* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans.

8. *farthest*] *furthest* Yale.

9. *errors*] *errour* Ben., Gild.-Evans.

10. *prooffe surmise*,] Ben., Lint., Gild., Sew.<sup>2</sup>-Evans, Har. *Proof, Surmise*, Sew.<sup>1</sup>, Cap. *proof, surmise* Mal., Var., Ald., Bell, Tyler. *proof surmise* The rest.

13. *did*] *did not* Bell, Dow.

14. *loue* Q.

1, 2. *scanted . . . repay*] SCHMIDT (1875) defines *scanted*: Afforded sparingly and with reluctance, grudging.—POOLER (ed. 1918): Neglected those offices of friendship by which I should have requited your merits.

3. *Forgot*] I. e. That I have forgot.

4.] MALONE (ed. 1780) compares *Richard II*, IV.i.76 f., "my bond of faith To tie thee to my strong correction"; LEE (ed. 1907), Barnes's *Parthenophil and Parthenophe*, 1593, sonnet 11 (1904 ed., I, 174), "And if in bonds to thee, my love be tied."—POOLER (ed. 1918): "Bonds" (=obligations of friendship) is probably a legal term.

5. *frequent*] SCHMIDT (1874): Intimate.—N. E. D. (1898): Often in company; familiar. [This example is the first cited.]

*vnknown mindes*] E. W. SIEVERS (*William Sh.*, 1866, p. 88) interprets *unknown mindes* as people like Falstaff and his associates: There is no doubt that the character of the prince as presented in *Henry IV*, Part I, and in the first half of Part II is a *self-representation of the poet*.—SCHMIDT (1875): [Minds] such as I should be ashamed to mention.—DOWDEN (ed. 1881): Obscure persons.—BEECHING (ed. 1904): People of no interest or importance.—POOLER (ed. 1918): Nonentities [so NEILSON and HILL (ed. 1942)], or better perhaps

. . . strangers, as Prof. Case suggests.—See ROBERTSON's note in the introduction to 110.

6.] DOWDEN (ed. 1881): Given to society, to the world. . . . Or, given away to temporary occasion what is your property, and therefore an heirloom for eternity. [So POOLER (ed. 1918).]—LEE (ed. 1907): Squandered your rights in me (by wasting my time on others).

9. **Booke**] SCHMIDT (1874): Register in a book.—POOLER (ed. 1918): Debit me with.

10.] POOLER (ed. 1918): Add a mass of suspicions to the evidence against me.—BROOKE (ed. 1936): Pile on top of what you can prove all that you may suspect.

11. **leuel**] MALONE (ed. 1790, p. 370 n.) compares the *L. C.*, line 309, "not a heart which in his leuell came," and *All's Well*, II.i.159, "the level of mine aim." See also 121.9.—SCHMIDT (1874): The direction in which a missive weapon is aimed. [The meaning here is "range" or "aim."]

11-14.] BEECHING (ed. 1904): If you are *levelling* at me these accusations, still do not shoot, because my motive was to try your constancy.

12. **your wakened hate**] STEEVENS (ed. 1780) compares *Othello*, III.iii.363, "my wak'd wrath."

13. **appeale**] SCHMIDT (1874): A plea put in before the judge. [On Sh.'s law terms see the introduction to 26.]

13, 14.] Compare 110.1-12.



## 118

Like as to make our appetites more keene  
 With eager compounds we our pallat vrge,  
 As to preuent our malladies vnfeene, 3  
 We ficken to shun sicknesse when we purge.  
 Euen so being full of your nere cloying sweetnesse,  
 To bitter sawces did I frame my feeding; 6  
 And sicke of wel-fare found a kind of meetnesse,  
 To be diseaf'd ere that there was true needing.  
 Thus pollicie in loue t'anticipate 9  
 The ills that were, not grew to faults assured,  
 And brought to medicine a healthfull state  
 Which rancke of goodnesse would by ill be cured. 12  
 But thence I learne and find the leffon true,  
 Drugs poyfon him that so fell sicke of you.

1. *to make our*] *you make your*  
 Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans.

2. *compounds...vrge,*] Ben., Lint.,  
 Glo., Wh.<sup>2</sup>, Rol., Neils.<sup>1</sup>, Wal., Rid.,  
 Har. *Compounds;...urge*, Gild.<sup>1</sup> \**com-*  
*pounds...urge*; The rest.

5. *nere cloying*] Lint. *neare cloy-*  
*ing* Ben., Gild-Evans. *ne'er cloying*  
 Har. *ne'er-cloying* Theobald conj. (in  
 Jortin, *Miscellaneous Observations*,  
 1732, II, 247), Cap. and the rest.

7. *meetnesse*] *Meekness* Gild.<sup>2</sup>,  
 Sew.<sup>2</sup>-Evans.

8. *there was true*] *was truly* Gild.<sup>2</sup>

9. *t'*] *to* Cap., Mal., Var., Ald.,  
 Knt., Bell, Dyce<sup>1</sup>, Sta., Del., Glo.,  
 Cam., Dow., Rol., Tyler, Oxf., But.,  
 Herf., Beech., Neils.<sup>1</sup>, Pool., Yale,  
 Tuck., Rid.

10. *were, not*] *were not*, Gild.†.

14. *so fell*] *fell so* Mur.

J. C. BUCKNILL (*Medical Knowledge of Sh.*, 1860, pp. 285-290), discussing the medical allusions here and in 34, 44, 45, 111, 119, 140, 147, 153, 154, concludes that Sh. was "a diligent student of all medical knowledge existing in his time" but "not for professional purposes."—KRAUSS (*Jahrbuch*, 1881, XVI, 175) compares (see the notes on 147.1 f.) Sidney's *Arcadia*, 1593, book III (1922 ed., II, 9):

Like those sicke folkes, in whome strange humors flowe,  
 Can taste no sweetes, the sower onely please:  
 So to my minde, while passions daylie growe . . .  
 Joies strangers seeme, I cannot bide their showe,  
 Nor brooke oughte els but well acquainted woe.  
 Bitter grieve tastes me best paine is my ease,  
 Sicke to the death, still loving my disease.

—J. J. CHAPMAN (*Glance toward Sh.*, 1922, p. 104) calls 118 "disgusting."

1. Like as] See 60.1 n.

1-8.] SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 108) believes that the basic thought of these lines was suggested by Chaucer's *Troilus and Criseyde*, III.1212-1220.

2. eager compounds] STEEVENS (ed. 1790): *Eager* is sour, tart, poignant. [He compares *Hamlet*, I.v.69, "like eager droppings into milk."]—SPURGEON (*Sh.'s Imagery*, 1935, p. 123): [A] description of what to modern ears sounds curiously like a cocktail.

3. preuent] ONIONS (1911): Forestall.

5. nere cloying] BEECHING (ed. 1904): The epithet explains why this "policy in love" was mistaken.

6.] POOLER (ed. 1918): Made friends with undesirable people lest I should weary of you. [He compares 117.5.]—TUCKER (ed. 1924) glosses *bitter sawces*: Inferior company, which he all the time *felt* to be disagreeable.

7. sicke of wel-fare] TUCKER (ed. 1924): If he was so perverse as to fancy himself sick, it was actually with well-being.—NEILSON and HILL (ed. 1942): Gorged with happiness.

9. pollicie] SCHMIDT (1875): Prudent wisdom in the management of . . . private concerns.

9-14.] LEE (ed. 1907): Thus love's policy in the endeavour to anticipate the evils of an expected satiety brought on positive maladies; it submitted to medical treatment a healthy condition, which overflowing in robustness foolishly sought benefit from disagreeable medicaments. In the result the drugs poisoned the poet, who, surfeited with his affection, thought to cure himself of its anticipated evils. [This paraphrase makes one appreciate Sh. all the more.]

10. ills . . . not] BEECHING (ed. 1904): Satiety, which had not come.

11.] POOLER (ed. 1918): *I. e.* caused it to need medicine.

12. rancke] SCHMIDT (1875): Sick (of hypertrophy).—ALDEN (ed. 1913): The equivalent of *sick of welfare* in line 7. *Rank* was a familiar medical term with reference to repletion.—POOLER (ed. 1918): Too full of goodness.

14.] POOLER (ed. 1918): The intercourse with "unknown minds" [117.5] left me in a worse state than when I was weary of the monotony of my happiness with you.



## 119

**W**Hat potions haue I drunke of *Syren* teares  
 Distil'd from Lymbecks foule as hell within,  
 Applying feares to hopes, and hopes to feares, 3  
 Still loofing when I saw my selfe to win?  
 What wretched errors hath my heart committed,  
 Whilst it hath thought it selfe so blessed neuer? 6  
 How haue mine eies out of their Spheares bene fitted  
 In the distraction of this madding feuer?  
 O benefit of ill, now I find true 9  
 That better is, by euil still made better.  
 And ruin'd loue when it is built anew  
 Growes fairer then at first, more strong, far greater. 12  
 So I returne rebukt to my content,  
 And gaine by ills thrife more then I haue spent.

1. *potions*] *Potion* Gild.<sup>2</sup>  
*drunke*] *drank* 1796 ed.  
 7. *Spheares*] *Sphere* Gild.<sup>2</sup>  
*bene fitted*] *been flitted* Lettsom  
 conj. (Dyce), Massey. *e'en flitted*  
 Huds.<sup>2</sup> conj.  
 10. *better*<sup>1</sup>] *evil* Pool. conj.

11. *ruin'd*] *ruin's* 1796 ed.  
 13. *rebukt*] *rebuke* Ben., Gild.-  
 Evans.  
 14. *ills*] Ben.-Evans, Dow., Tyler,  
 Beech., Neils., Rid., Brk., Kit., Har.  
*ill* The rest.

1. **Syren teares**] BEECHING (ed. 1904): The Siren would seem to be the lady of the sonnets in [127-152].—TUCKER (ed. 1924): The 'tears' were those of false women among his baser company.

1, 2.] J. C. BUCKNILL (*Medical Knowledge of Sh.*, 1860, p. 286): [A reference to the] use of distilled medicines and the appearance of the alembic.—WYNDHAM (ed. 1898, p. lxxxi) compares Chaucer's *Troilus and Criseyde*, IV.519 f. (1933 ed., p. 524), "Troilus in teris gan distille, As licour out of a lambic ful faste." [Repeated without credit and with characteristic flourishes by SARRAZIN (*Aus Sh.s Meisterwerkstatt*, 1906, p. 108).]—LEE (*Life*, 1898, p. 152 n.): [Here Sh.] adopts expressions in Barnes's vituperative sonnet ([*Parthenophil and Parthenophe*, 1593, 1904 ed., II, 197] No[.] xlix.), where, after denouncing his mistress as a 'siren,' the poet incoherently ejaculates: "From my love's 'lembic {*sc.* have I}, still 'stilled tears."

3. **Applying**] SCHMIDT (1874) notes that this is a figurative use of the medical term, applying medicaments.

4.] DOWDEN (ed. 1881): Either, losing in the very moment of victory, or gaining victories (of other loves than those of his friend) which were indeed but losses.—BEECHING (ed. 1904): The contrast of line 5 with line 6 shows that the latter is the more probable sense.—ADAMS: "Losing," I think, is here

used in a medical sense: losing ground in a fight against sickness ("this madding fever" of line 8).

7, 8.] MALONE (ed. 1780): How have mine eyes been convulsed during the frantick *fits* of my feverous love! . . . The participle *fitted*, is not, I believe, used by any other author, in the sense in which it is here employed. [So BELL (ed. 1855), LEE (ed. 1907), and others. *N. E. D.* (1896), citing only this line, defines *fitted* as "forced by fits or paroxysms *out of* (the usual place)."]—J. C. BUCKNILL (*Medical Knowledge of Sh.*, 1860, p. 287): [Sh.] may allude either to the protruded eye-ball, the eye "staring full ghastly" of madding fever, or to the obliquity of the eye, the 'squiny' of Lear [IV.vi.140], which is also common in this form of disease.—*N. E. D.* (1904) defines *madding*, citing this line as its first example: Maddening.—For *madding feuer* see the introduction to 147.

10.] POOLER (ed. 1918): I do not know this proverb. Perhaps we should read *evil* for *better*. There is an Icelandic saying rendered by W. Morris [at the end of "The Lovers of Gudrun" in *The Earthly Paradise*, 1870, III, 524], "Bettered is bale by bale that follows it"; but "better" may, as Prof. Case suggests, refer to "love" in the next line, and not, as I take it, to "ruin'd love" = the ruin of love, which is evil.

11.] MALONE (ed. 1790) compares *The Comedy of Errors*, III.ii.4, "Shall love, in building, grow so ruinous?" and *Antony and Cleopatra*, III.ii.29 f., "the cement of our love To keep it builded."—LEE (ed. 1907): The figure, which identifies love with a building or "mansion" which is likely to grow "ruinous" unless subjected to "repair," is fully expounded in *Two Gent.*, V, iv, 7-11.

14. *ills*] DOWDEN (ed. 1881): Altered by Malone and other editors [see Textual Notes], perhaps rightly (see l. 9), to *ill*. [TYLER (ed. 1890) and BEECHING (ed. 1904) retain *ills* without discussion.]—BROOKE (ed. 1936): The poet is here speaking concretely, not abstractly as in the earlier line. Moreover, *ills* saves the emphasis, which must be on that word and not on *thrice more*.



## 120

**T**Hat you were once vnkind be-friends mee now,  
 And for that forrow, which I then didde feelee,  
 Needes must I vnder my transgression bow, 3  
 Vnlesse my Nerues were brasse or hammered steele.  
 For if you were by my vnkindnesse shaken  
 As I by yours, y'haue past a hell of Time, 6  
 And I a tyrant haue no leasure taken  
 To waigh how once I suffered in your crime.  
 O that our night of wo might haue remembred 9  
 My deepest fence, how hard true sorrow hits,  
 And soone to you, as you to me then tendred  
 The humble salue, which wounded bosomes fits! 12  
 But that your trespassse now becomes a fee,  
 Mine ranfoms yours, and yours must ranfome mee.

3. *transgression*] *Transgressions* Gild.<sup>2</sup>, Coll.<sup>3</sup>

6. *y'haue*] Ben.-Evans, Tyler, Wynd., Bull., Wal., Kit., Har. *you have* Cap., Mal., Var., Ald., Knt., Coll., Bell, Del., Wh.<sup>1</sup>, Hal., Ktly. *you've* Oulton and the rest.

7. *tyrant*] *truant* Sta. conj. (*Athenaeum*, January 31, 1874, p. 161).

9. *our*] *sour* Sta. conj. (*loc. cit.*). *one or your* Beech. conj.

9, 11. *remembred...tendred*] Ben.-Sew., Ew., Wynd., Neils., Wal., Kit. *remember'd...tender'd* The rest.

10. *My*] *By* Lowell conj., 1863 (*Letters*, 1894, I, 332).

11. *soone*] *shame* Sta. conj. (*loc. cit.*).

*me then*] Ben.-Evans, Tyler, Rid., Har. *me then*, Walker conj. (*Critical Examination*, 1860, III, 364), Sta., Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>, But., Beech., Bull., Pool., Tuck., Kit. *me, then* Cap. and the rest.

12. *bosomes*] *Bosom* Gild.<sup>2</sup>, Mal.<sup>1</sup>

13. *that...becomes*] *let...become* Massey<sup>1</sup>. *that, your trespass, now becomes* Wynd., Bull. *that,...becomes* Wal.

1. *once vnkind*] PORTER (ed. 1912): This seems to refer back to . . . 34-35 which speak of 'Th' offenders sorrow' for a 'wound' dealt, a 'trespass' and 'sensuall fault.' [WALSH (ed. 1908, p. 241) had suggested these references as well as others—33, 57, 58, 139.]—FORT (*Time Scheme*, 1929, p. 137): [The reference may be] to some incident which has not been mentioned in these sonnets, but it seems more likely that he is referring either to the episode of the Dark Lady or to that of the Rival Poet.

3.] DOWDEN (ed. 1881): I must needs be overwhelmed by the wrong I have done to you, knowing how I myself suffered when you were the offender.

4. *Nerues*] SCHMIDT (1875): Sinews, tendons.

6. *y'haue . . . Time*] MALONE (ed. 1780) compares *Othello*, III.iii.169, "O, what damned minutes tells he o'er," and *Lucrece*, line 1287, "that deepe torture may be cal'd a Hell."—POOLER (ed. 1918): We should expect here "a time of

hell," but the phrase may have arisen from such expressions as "a hell of ugly devils," *Richard III.* I.iii.227, and "a hell of pain," *Troilus and Cressida*, IV.i.57.

7, 8.] POOLER (ed. 1918): I have not put myself in your place, have not taken time to think what I felt when our positions were reversed; "in your crime" = from your offence against me.—SCHMIDT (1875) defines *tyrant*: One pitiless and cruel.

9. our . . . wo] WYNDHAM (ed. 1898): [This phrase] clearly refers to some one occasion of great sorrow, well-known to the Friend and to the Poet, which the Friend 'once' caused by his 'crime,' (l. 8), but for which he 'soon tendered' the fitting salve.—POOLER (ed. 1918): I would refer "our night of woe" not to the offence committed by the friend but to the resulting estrangement; the dark days when both were unhappy may well be called "our night."—YOUNG (*Sonnets of Sh.*, 1937, p. 48 n.): The period of our estrangement.

remembred] MALONE (ed. 1780): Reminded. [He compares *Richard II*, III.iv.14, "It doth remember me the more of sorrow." So POOLER (ed. 1918).]—On the assonance in lines 9, 11 see WALKER (*Critical Examination*, 1860, I, 132-148), ELLIS (*On Early English Pronunciation*, 1871, III, 955), Sh.'s *Poems*, 1938, p. 13, and the notes to 61.1, 3.

10. deepest] POOLER (ed. 1918): Perhaps "deepest" goes in meaning with "remember'd"; impressed deeply on my heart the memory of the bitterness of being wroth with one we love.—TUCKER (ed. 1924): The whole = re-awakened my deepest feeling of pain and made me remember. . . .

11. soone . . . as] I. e. as soon as. Sh. not infrequently omits the first *as*. See ABBOTT (1870, p. 189).

me then] BROOKE (ed. 1936) thinks that with the punctuation *me, then* "both the rhythm and the sense are easier." Many others—see Textual Notes—had earlier punctuated thus.

12. humble salue] TSCHISCHWITZ (*Sh.'s Sonette*, 1870, p. 156): Balm of humility.—DOWDEN (ed. 1881) compares 34.7.

13.] WYNDHAM (ed. 1898): [*That*] is a demonstrative pronoun, referring back to 'your crime,' and forward to 'your trespass.' The rhythm, apart from the sense, shows that it is not a conjunction, for, unless it be stressed, the line collapses.—POOLER (ed. 1918) explains *that your trespass*: That trespass of yours.—CLARKSON and WARREN (*Law of Property*, 1942, p. 164 n.): Shakespeare always uses the word "trespass" to mean an offense, a wrong, or a transgression, unconnected with the real property law. . . . [The present line,] viewed alone, may seem to be an exception because of the connection with the word "fee". . . . [Actually] this line is not an allusion in any respect to real property law and . . . here also Shakespeare employs "trespass" to mean transgression, and the word "fee" to mean, not fee simple, but price, compensation, or ransom.—TYLER (ed. 1890) had earlier paraphrased lines 13 f.: That former trespass of yours against me has become something which I can offer as a payment and ransom for my own offence.



## 121

THIS better to be vile then vile esteemed,  
 When not to be, receiues reproach of being,  
 And the iust pleafure loft, which is fo deemed, 3  
 Not by our feeling, but by others feeing.  
 For why fhould others falfe adulterat eyes  
 Giue falutation to my fportiue blood? 6  
 Or on my frailties why are frailer fpies;  
 Which in their wils count bad what I think good?  
 Noe, I am that I am, and they that leuell 9  
 At my abufes, reckon vp their owne,  
 I may be ftraight though they them-felues be beuel  
 By their rancke thoughtes, my deedes muft not be fhown 12  
 Vnleffe this generall euill they maintaine,  
 All men are bad and in their badneffe raigne.

1. *vile esteemed*] Hyphened by Walker conj. (*Critical Examination*, 1860, I, 36), Sta., Del., Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>

3. *pleasure*] *Pleasure's* Sew.<sup>1</sup>

4, 5. *others*] *others'* Cap., Mal.†.

5. *For why*] *Forwhy* Pool. conj.  
*false adulterat*] Hyphened by

Walker conj. (I, 38), Sta., Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>

7. *why*] *who* Gent.

11. *beuel*] Ben., Lint. *bevel*, Gild.<sup>1</sup>, Sew.<sup>1</sup>, Cap., Rid. *\*bevel*; The rest.

14. Italicized by Beech.  
*raigne*] *feign* But.

According to JORDAN (*Sh.'s Gedichte*, 1861, p. 411) 121 very likely indicates that the poet had heard rumors directed at himself of an unworthy suspicion which, indeed, later critics sometimes revived (see II, 232–239). In righteous indignation the poet exclaims: "Among such people one would be better off if one were really as bad as they make one out to be."

BURGERSDIJK (*Jahrbuch*, 1879, XIV, 363 f.): In his [Sh.'s] time, which was gradually coming under the domination of Puritanism, he says, it would be better to be vile than to belong to a profession esteemed vile. These pious or sanctimonious people spoiled his pleasure and enjoyment (*his pleasure was lost*), which was considered vile by some spectators (*by others' seeing*); the theater audiences, who applauded his humor and his jokes (*gave salutation to his sportive blood*), were depraved (*adulterate*) in the judgment of these weak spirits. The poet, however, maintains his point of view; he believes that the stage is hated primarily because it holds up a mirror to these people (*they reckon up their own abuses*), and considers himself rather than them as *straight* (the correct epithet for *Puritans*), at least if they are wrong in their assertion that mankind and all its activities are evil. [He thinks Sh. refers to his despised profession also in 29. See the notes to 110 and 111.]—SHARP (ed. 1885): [Possibly 121 is]

a defence of the Stage against Puritans . . . but it may merely refer to the jealous detractors whom Shakespeare's growing reputation stung into spiteful insinuations and distorted half truths.—VON MAUNTZ (*Anglia*, 1896, XIX, 293–295) likewise sees here anger at the Puritans, who laugh at plays, only later to call them indecent and ban them. He dates the sonnet 1596, the year in which the inhabitants of Blackfriars petitioned to have the theaters closed.—POOLER (ed. 1918) thinks the subject is "some particular slander" of Sh. or his friend: If his friend, Shakespeare identifies himself with him and writes as if the case were his own.

2.] LEE (ed. 1907): When not to be vile (*i. e.*, being virtuous) receives the reproach of being vile.

3, 4.] DOWDEN (ed. 1881): And the legitimate pleasure lost, which is deemed vile, not by us who experience it, but by others who look on and condemn.—WYNDHAM (ed. 1898): And the lawful pleasure lost, which is judged vile from the point of view of others and not from any sense of shame on our part.—BEECHING (ed. 1904): We are the poorer by a pleasure, which is the vileness they mean, though, maybe, we should not so reckon it.—POOLER (ed. 1918): Can this mean: And when we lose the pleasure of being just (*or* the legitimate pleasure of having a good character) which is deemed a pleasure not so much from what we feel ourselves as from the way in which others regard us?—CASE (in Pooler, ed. 1918): And there is lost the just pleasure in our rectitude, which is deemed just (*or* our due) not because we feel it to be so, but because it is so in the eyes of others.—TUCKER (ed. 1924): And when (all the time) the pleasure (to be found in the vice), which would only be fair (if one has to be taxed with it), is sacrificed (by not indulging in it). (The grammar of 'and the just pleasure lost' is that of 'and no pace perceived' (104.10).)—BROOKE (ed. 1936): The justifiable pride in a good reputation, which is determined, not by our inward knowledge of ourselves but by others' judgments.

5–8.] CASE (in Pooler, ed. 1918): I am not looking through the corrupt eyes of others when my wanton blood is stirred: why should I use their eyes? And why should my weaknesses be noted by still weaker men, whose standards are not mine?

6. **Giue salutation to]** SCHMIDT (1875): Affect in any manner, gratify or mortify.—BEECHING (ed. 1904): Affect, stir, and so, infect.—POOLER (ed. 1918): *New Eng. Dict.* [1909] gives *Henry VIII.* II.iii.103: "If this salute my blood a jot," under the heading, "to affect or act upon in any way." There is no other known parallel to "give salutation," etc.—KELLNER (*Sh.-Wörterbuch*, 1922, p. 266): Excite, titillate.—TUCKER (ed. 1924): Stir, tempt.—ELISE DECKNER (*Beiblatt*, 1926, XXXVII, 283): To affect, that is, to exert an influence in some way or other.—NEILSON and HILL (ed. 1942): Treat as akin (to their baseness).—ADAMS: Give the hail of fellowship to.

**sportiue]** SCHMIDT (1875): Amorous, wanton.—VON MAUNTZ (*Anglia*, 1896, XIX, 293) thinks that *sportiue blood* means Sh.'s "innate talent as an actor."—ALDEN (ed. 1913) explains lines 5 f.: Why should others, themselves impure, point the finger at my slighter weaknesses?—THE SAME (ed. 1916): "Hail as a prince of adultery like themselves," or, perhaps, "as a greater prince" . . . a case of the beam saluting the mote.

7. **spies]** POOLER (ed. 1918) compares 125.13.

8. **in their wils]** SCHMIDT (1875) defines *wils*: Pleasures.—POOLER (ed.



1918): Wilfully, or possibly, viciously, in their sensual way. . . . I have done no wrong but have been spied upon in my hours of idleness, and misjudged.—TUCKER (ed. 1924): Arbitrarily, according to what *they* choose to think (Lat. *suo arbitrio*); see 57.13.—ADAMS compares *Hamlet*, II.ii.255–257, “there is nothing either good or bad but thinking makes it so.”

9. **I am that I am**] STEEVENS (ed. 1780) compares 3 *Henry VI*, V.vi.83, “I am myself alone.”—DOWDEN (ed. 1881) cites *Othello*, I.i.65, “I am not what I am.”—MACKAIL (*Lectures*, 1911, p. 196): These words are in effect Shakespeare’s single and final self-criticism. They are almost appalling in their superb brevity and concentrated insight; beside them even the pride of Milton dwindles and grows pale: for here Shakespeare, for one single revealing moment, speaks not as though he were God’s elect, but as though he were God himself.—ALDEN (ed. 1916) on Mackail: All Sh. says is, “I have an independent standard of character, and when others do not find theirs fitting it, the crookedness (line 11) may be theirs.”—FRIPP (*Shakespeare*, 1938, I, 330) calls this “a daring use” of Exodus iii.14.—The identical quotation appears in Lyly’s *Euphues*, 1578 (1902 ed., I, 294), and Brian Melbancke’s *Philotimus*, 1582 (1583 ed., sig. B3<sup>v</sup>). See also 4.4 n.

leuell] See 117.11 n.

9, 10.] TUCKER (ed. 1924, p. lxxix) thinks that these lines are borrowed from Lyly, *Euphues*, 1578 (1902 ed., I, 224 f.), “you leuell shrewdly at my thought, by the ayme of your owne imagination.”

11. **beuel**] STEEVENS (ed. 1780): Crooked; a term used only, I believe, by masons and joiners.—*N. E. D.* (1887): Oblique; *esp.* at more than a right angle; sloping, slant. [This is the first example cited.]—POOLER (ed. 1918): Slanting, hence not upright, as I am.

12. **rancke thoughtes**] TYLER (ed. 1890): This, as well as preceding expressions, shows that the charge brought against the poet involved sensuality in some form or other.

13. **generall**] SCHMIDT (1874): Of all mankind.

14.] SCHMIDT (1875) defines *raigne*: Exult, are made happy.—POOLER (ed. 1918): Can . . . [*in . . . raigne*] mean “delight in evil”? . . . Possibly “in” as sometimes means “by,” their influence is due to their vices.—VON MAUNTZ (*Anglia*, 1896, XIX, 294) says that the line expresses the chief principle of the Puritans, “All men are bad, and whatever they do is—bad.”—TUCKER (ed. 1924): ‘That *all* men are bad, and are prevailingly so in *their* particular form of badness.’ Thus if a man is licentious, he thinks licentiousness is the ‘reigning’ vice.—NEILSON and HILL (ed. 1942) define *raigne*: Prosper (?).—Compare Sh.’s words at 35.5.

## 122

**T**hy guift,, thy tables, are within my braine  
 Full characterd with lasting memory,  
 Which fhall aboue that idle rancke remaine 3  
 Beyond all date euen to eternity.  
 Or at the leaft, fo long as braine and heart  
 Haue facultie by nature to fubfift, 6  
 Til each to raz'd obliuion yeeld his part  
 Of thee, thy record neuer can be mift:  
 That poore retention could not fo much hold, 9  
 Nor need I tallies thy deare loue to skore,  
 Therefore to giue them from me was I bold,  
 To truſt thoſe tables that receaue thee more, 12  
 To keepe an adiunckt to remember thee,  
 Were to import forgetfulneſſe in mee.

1. *T*Thy guift,, Q.7. *raz'd*] *rais'd* 1796 ed.2. *with*] *with a* Gild.<sup>1</sup>, Sew.-Evans.

LEE (*Life*, 1898, p. 112) finds in 122 "something of Ronsard's phraseology." He cites *Les Amours diverses*, 1578, sonnet 4 (1923 ed., II, 285), "Il ne falloit, Maistresse, autres tablettes Pour vous graver, que celles de mon cœur, Où de sa main Amour nostre veinqueur Vous a gravée, et vos graces parfaites." See also the introduction to 24.

1. *tables*] SCHMIDT (1875): Memorandum-books.—LEE (ed. 1907): Apparently the reference is to the friend's gift to the poet of a memorandum book which the latter had given away (line 11). In . . . [77] the poet would seem to have made the same kind of present to the friend.—N. E. D. (1910): Writing-tablets.—POOLER (ed. 1918): MS. or memorandum-book, perhaps "the vacant leaves" of lxxvii. filled with his friend's thoughts in prose or verse, read and remembered by Shakespeare and now given away.

1, 2.] MALONE (ed. 1790) compares *Hamlet*, I.iii.58 f., "these few precepts in thy memory Look thou character."—TUCKER (ed. 1924): I. e. they exist to all intents and purposes in my brain, inasmuch as in that there is written (and permanently) all that I should put upon your tablets.—BROOKE (ed. 1936): [Here,] but not in the plays or in *Lucrece*, *character'd* is accented in the modern way. [He cites *character* in 59.8, 85.3, and 108.1. SCHMIDT (1874) long before had noted that *character* could be accented on the first or second syllable.]

3. *that idle rancke*] DOWDEN (ed. 1881): That poor dignity (of tables written upon with pen or pencil).—BEECHING (ed. 1904) agrees with Dowden but suggests as an alternative, which is adopted by NEILSON and HILL (ed. 1942): That useless series of leaves.

6.] POOLER (ed. 1918): I. e. are allowed by nature to exist.



7. **raz'd obliuion**] SCHMIDT (1875, p. 1417): Oblivion whose office it is to raze and obliterate all.—POOLER (ed. 1918): Oblivion which erases.

8. **record**] The accent differs here from that in 59.5 and 123.11.

9.] MALONE (ed. 1780): *That poor retention* is the table-book given to him by his friend, incapable of *retaining*, or rather of containing, so much as the *tablet of the brain*.

10. **tallies**] HAZLITT (ed. 1852): Sticks on which scores, &c. were registered by notches.

11, 12.] POOLER (ed. 1918): Therefore I ventured to give them away, so as to depend instead on that note-book (*viz.* my memory) which is more fully stored with records of your love.

13. **adiunckt**] I. e. such as the note-book.

14. **import**] SCHMIDT (1874): Signify, show.—*N. E. D.* (1899), citing this line: Imply, betoken, indicate.

## 123

**N**O! Time, thou shalt not boast that I do change,  
 Thy pyramyds buylt vp with newer might  
 To me are nothing nouell, nothing strange, 3  
 They are but dresseings of a former sight:  
 Our dates are breefe, and therefor we admire,  
 What thou dost foyst vpon vs that is ould, 6  
 And rather make them borne to our desire,  
 Then thinke that we before haue heard them tould:  
 Thy registers and thee I both defie, 9  
 Not wondring at the present, nor the past,  
 For thy records, and what we see doth lye,  
 Made more or les by thy continuall haft: 12  
 This I doe vow and this shall euer be,  
 I will be true dispyght thy fyeth and thee.

7. *borne*] Ben., Lint., Wynd., Wal.  
*born* The rest.

10. *wondring*] Ben.-Evans, Wynd.,  
 Neils., Kit., Har. *wondering* The  
 rest.

11. *doth*] *do* Mal.<sup>2</sup>, Var., Ald., Knt.,

Coll., Bell, Huds., Dyce, Sta., Del.,  
 Wh.<sup>1</sup>, Hal., Ktly., Tyler. *both* Tuck.  
 conj.

14. *thee*.] *\*thee*; Mal.<sup>2</sup>, Var., Ald.,  
 Knt., Coll., Del., Hal., Tyler.

KARL FULDA (*William Sh.*, 1875, p. 80): In the period between 1604 and 1606 Shakespeare retired as an actor from the stage, but he departed proudly, with a vow that is preserved for us in . . . [123. Hundreds of such baseless interpretations of the sonnets have been—and will continue to be—made.]—TUCKER (ed. 1924): The thought is precisely that of 108.9–12 and 116.9–12.—YOUNG (*Sonnets of Sh.*, 1937, p. 115) calls 123 “one of the most cynical things” Sh. “ever wrote,” but “he had been through enough in 1603 to make any man cynical.” Perhaps, but the date 1603 is itself nothing but a guess.

1–4.] POOLER (ed. 1918): I am so far from changing that I do not believe in change; there is nothing new under the sun.

2. *pyramyds*] DOWDEN (ed. 1881): Metaphorical; all that Time piles up . . . , all his new stupendous erections, are really but “dressings of a former sight.”—BEECHING (ed. 1904): The new pyramids are any modern marvels which seem to defy change; these only remind the poet of pyramids that are decayed.

3. *nothing, nothing*] Probably the adverbial use, “not at all,” as TUCKER (ed. 1924) notes, though as substantives they make equally good sense. See 130.1 n.

4. *dressings . . . sight*] SCHMIDT (1874) explains *dressings*: Ornamental habiliments.—WYNDHAM (ed. 1898): Repetitions of antenatal experience.—LEE (ed. 1907): Rehabilitations of what has been seen or has existed in former



times. [He sees here, as in 15, 59, 63-65, and others, a borrowing from Ovid, *Metamorphoses*, book XV.]

5. **admire**] SCHMIDT (1874): Regard with wonder and delight.

5, 6.] TUCKER (ed. 1924): [Our lives are short] and for *that* reason . . . [we] wonder at . . . what you try to pass off upon us as new, whereas it is really old. [So BEECHING (ed. 1904) and FORT (*Time Scheme*, 1929, p. 139).]

7, 8.] DOWDEN (ed. 1881): "Them" refers to "*what* thou dost foist," etc.; we choose rather to think such things new, and specially created for our satisfaction, than, as they really are, old things of which we have already heard. [TYLER (ed. 1890) gives a similar explanation of line 7.]—WYNDHAM (ed. 1898) defines *borne*: Bourne or limit. [On pp. cxxviii f. he explains that, if lines 7 f. refer to what Time foists upon us, the explanations of Dowden and Tyler, though not satisfactory, are] probably the best to be got from the assumed reference. But (1) this reference of 'them' to 'what,' followed by a singular 'that is,' can hardly be sustained grammatically, and (2) it scarce makes sense. . . . I suggest that the plural 'them' refers grammatically to the plural 'dates,' and that . . . 'born' . . . had best be printed 'borne'. . . . We make our brief dates into a bourn or limit to our desire (*cf.* 'confined doom,' CVII.4) instead of recollecting that 'we have heard them told' (= *reckoned*) 'before.'—BEECHING (ed. 1904): We regard the wonderful works of to-day as the offspring of our own will, and forget that past ages have produced the very same. [Quoted by REED (ed. 1923).]—POOLER (ed. 1918) explains *make . . . desire*: Think them the novelties we wish to see.

9, 11.] Exciting news about these lines will be found at II, 55 n.

11. **records**] See 59.5 n. and 122.8 n.

**doth lye**] BEECHING (ed. 1904): Tells lies; singular by attraction to the second subject, "what we see." The lie is the assertion of real existence.—POOLER (ed. 1918): [*Doth* is] the ordinary plural in Old and Middle English. [On the grammatical usage see FRANZ (1909, pp. 154, 173, 564 f.), 39.12 n., and 112.1 n.]

11, 12.] BEECHING (ed. 1904): So far from being changeless, all the works of Time, past and present, grow and decay as he passes on his rapid course. But for all that, there is such a thing as eternal truth, and "I will be true."—POOLER (ed. 1918): We are beguiled into believing that things cannot last by history, the record of change, and by an appearance of newness in the world about us. All this is an illusion due to the shortness of our lives, the swiftness with which Time passes.—BROOKE (ed. 1936): Both the records of history and the monuments we see about us are in false focus, being magnified or dwarfed by the passage of time.

## 124

YF my deare loue were but the childe of state,  
 It might for fortunes basterd be vnfathered,  
 As subiect to times loue, or to times hate, 3  
 Weeds among weeds, or flowers with flowers gatherd.  
 No it was buylded far from accident,  
 It suffers not in smilinge pomp, nor falls 6  
 Vnder the blow of thrall'd discontent,  
 Whereto th'inuiting time our fashion calls:  
 It feares not policy that *Heriticke*, 9  
 Which workes on leaues of short numbred howers,  
 But all alone stands hugely pollitick,  
 That it nor growes with heat, nor drownes with showres. 12  
 To this I witnes call the foles of time,  
 Which die for goodnes, who haue liu'd for crime.

4. *Weeds...flowers*<sup>1</sup>] '*Weeds*' among weeds are '*flowers*' Tuck.

5, 7. *accident...discontent*] *accidents* ...*discontents* Bray.

7. *thrall'd*] *thraw'd* Tuck. conj.

8. *th'*] Ben.-Evans, Coll., Huds., Dyce, Sta., Wh.<sup>1</sup>, Hal., Cam.<sup>1</sup>, Dow., Wynd., Bull., Wal., Brk., Kit., Har., Neils.<sup>2</sup> *the* Cap. and the rest.

*inuiting*] *inditing* (= *indicting*) Fort conj. (*Two Dated Sonnets*, 1924, p. 44).

*our*] or Cap., But.

9. *feares*] *feres* Tuck.

10. *short numbred*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup> *short number'd* Gild.<sup>2</sup>,

Sew.<sup>2</sup>-Evans, Coll.<sup>1</sup>, Coll.<sup>2</sup>, Wh.<sup>1</sup>, Hal., Dow., Oxf., Yale, Brk., Har. *short-numb'red* Wynd., Neils., Wal., Kit. *short-number'd* Cap. and the rest.

12. *it nor*] *it not* Mal.<sup>1</sup>

*growes*] *dries* Cap. *glows* Steevens conj. (Mal.), Ktly. *droops* Beech. conj.

*showres*] Ben., Lint., Kit. *show-ers* The rest.

13. *foles of time*] Lint. *souls of time* But. *souls of time* Godwin conj. (p. 221 n.). *foals of time* Creighton conj. (*Blackwood's*, 1901, CLXIX, 843). *fools of time* The rest.

An extremely elaborate analysis of the thought, style, and structure of this sonnet was made by MIZENER (*Southern Review*, 1940, V, 734-746).

See STAUNTON's comment on the text of 67.

POOLER (ed. 1918): The subject of this sonnet may be found undisguised by changing metaphors in xxv., but the style resembles that of cxxiii. . . . Here . . . [constancy] is contrasted with the ups and downs of public life.—TUCKER (ed. 1924): The poem contains nothing to point to any particular individual or circumstance.—MAX DEUTSCHBEIN (*Jahrbuch*, 1940, LXXVI, 161-188) is sure that 124, as well as 107 and 125, has "a political character, or at least a political background." His elaborate discussion of the three sonnets seems to me nothing but wool-gathering.—Extraordinarily numerous and divergent are the



historical references that have been detected in these fourteen lines. None has been or can be proved, but I summarize various guesses in the notes below.

1. *loue*] WILLIAM ARCHER (*Fortnightly*, 1897, LXVIII, 827): "Love" here means not the Young Man, but the poet's feeling towards him; else why the neuter pronoun?

*state*] SCHMIDT (1875): Pomp, splendour.—PALGRAVE (ed. 1865): Circumstance. [So NEILSON and HILL (ed. 1942).]—WYNDHAM (ed. 1898): Accident; an effect of Time.—LEE (ed. 1907): Circumstance, which is always changing.—TUCKER (ed. 1924) explains the line: 'If the love which I so deeply feel . . . were born of the circumstances of the beloved,' or practically 'If my love were not so dear, but were born, etc.'

1, 2.] POOLER (ed. 1918): Behind all metaphors there seems to be the thought that if my love for my friend arose only from his prosperity, it would have no motive or ground of existence if his fortune changed.—HARRISON (ed. 1938): If my love was merely born of policy, it would die when love was no longer profitable.

2. *vnfathered*] BEECHING (ed. 1904): "Without a *true* father," being begotten by Time upon Fortune, and so subject to his caprices.—POOLER (ed. 1918): "Deprived of a father" when Fortune, i. e. prosperity, dies.—TUCKER (ed. 1924): Fortune is the mother, and the love which is its child would be but a by-blow with no status.—NEILSON and HILL (ed. 1942) paraphrase *for . . . vnfathered*: Be branded as the fatherless son of Fortune.

3, 4.] DOWDEN (ed. 1881): My love might be subject to Time's hate, and so plucked up as a weed, or subject to Time's love, and so gathered as a flower.—POOLER (ed. 1918): Strictly, "weeds" may denote courtiers or public men neglected; "flowers," those in favour. . . . It seems to be suggested . . . that rich men receive good things, poor men, evil. If my friend continued rich my love, if subject to Time's love and hate, would be a flower among his flowers; if he becomes poor, a weed among his weeds. It would be worthless or not as he failed or prospered.—REED (ed. 1923): Time might weed it out with hate or gather it lovingly as a flower.—FORT (*Library*, December, 1928, p. 323): In this case only could my love have been subject to time and circumstance, resembling now a bunch of weeds gathered (i. e. pulled up) from among other weeds, now a bouquet of flowers gathered (i. e. picked and kept in a bouquet) with other flowers.—BROOKE (ed. 1936): The line [4] would be less obscure, if Shakespeare had written: 'Weed among weeds,' etc., but that would hardly be idiomatic; so he drops for a moment the singular idea of *my dear love* and leaps to the mass effect: 'all weeds together, or all flowers together.'

5. *accident*] SCHMIDT (1874): Casualty, chance.—WYNDHAM (ed. 1898): A term of metaphysics. [Compare his note on *state*, line 1.]—ALDEN (ed. 1916): There is no evidence of Sh.'s using the word in its metaphysical sense.—KITREDGE (ed. 1936): Chance occurrence.—POOLER (ed. 1918) sees in the line an allusion to Matthew vii.25, but "the metaphor is not continued."

6.] POOLER (ed. 1918): It is not affected (fostered) by prosperity. . . . If "suffers" means is "injuriously affected," the sense will be: My love is not withered by the sun of prosperity, I do not in my prosperity neglect my friend, or, perhaps, he does not neglect me in his.

7. *thrall'd*] ABBOTT (1870, p. 274) lists *thrall'd* among his examples of "passive participles . . . used as epithets to describe the state which would

be the result of the active verb."—BEECHING (ed. 1904) paraphrases *thrall'd discontent*: The discontent of a party held down by penal enactments.—POOLER (ed. 1918): Line 7 may mean merely "under the influence of discontent aroused by oppression."

7, 8.] DOWDEN (ed. 1881): When time puts us, who have been in favour, out of fashion.—BEECHING (ed. 1904) sees "obvious allusions to political affairs," and suspects a reference "to the Jesuit intrigues," especially "the Powder Plot" (of 1605). On this POOLER (ed. 1918) remarks that "fall under" hardly suggests "an impact from beneath," especially since the Gunpowder Plot failed.—LEE (ed. 1907) sees "a possible vague allusion to . . . unemployment and Catholic plots against the throne. . . . [Unemployment], which produced much agrarian disturbance, might well bear the epithet "thrall'd."—TUCKER (ed. 1924): Conclusions of no weight have been based upon this passage, and particularly upon 'thrall'd.'—FORT (*Library*, December, 1928, pp. 323 f.) reads in line 8 *inditing* (see also Textual Notes): I. e. 'indicting or accusing'. . . . The passage refers to an Order which the Privy Council issued on 22 June 1600, . . . closing all London theatres except two, and limiting the performances in those two to two a week.

9. *feares*] TUCKER (ed. 1924) reads *feres* = "associates itself with" (compare *N. E. D.* [1895], *fere*, verb<sup>3</sup>), one of his all too many over-ingenious corrections of the Q text.

*policy that Heriticke*] DOWDEN (ed. 1881): The prudence of self-interest, which is faithless in love.—LEE (ed. 1907): "Policy" means "intrigue." [He sees "a possible reference" to the intrigues of Papists, guided by Robert Parsons, against the queen.]—BROOKE (ed. 1936): Self-interest, which has no true faith.

10.] POOLER (ed. 1918): I. e. like a tenant on a short lease who exhausts the land in his own immediate interests.—TUCKER (ed. 1924): I. e. that sort of policy in love which, instead of proceeding on the basis of an enduring lease of love . . . operates on that of a lease for a few short hours (during which the loved object is in high circumstance or in his prime).

11. *hugely pollitick*] DOWDEN (ed. 1881): Love itself is infinitely prudent, prudent for eternity. [Quoted by POOLER (ed. 1918).]

12.] MALONE (ed. 1780): Here, perhaps, [Sh.] meant to allude to the progress of vegetation, and the accidents that retard it. [He compares 15.1 f., 5 f.]—TUCKER (ed. 1924): His love is neither increased under the sunshine of circumstance nor drowned by its deluge of troubles when it is cloudy and stormy.—BROOKE (ed. 1936): So that true love is affected neither by fair weather nor by overcast.

13, 14.] STEEVENS (ed. 1780): Perhaps this is a stroke at some of *Fox's Martyrs*.—PALGRAVE (ed. 1865) sees a reference to "the plotters and political martyrs of the age."—DOWDEN (ed. 1881): Does this mean, "I call to witness the transitory unworthy loves . . . , whose death was a virtue since their life was a crime?"—TYLER (ed. 1890): Alluding to the popular repute of Essex as the "good Earl," notwithstanding the "crimes" for which he and certain of his companions were executed.—WYNDHAM (ed. 1898): Who are so much the dupes of Time that they attach importance to the mere order of sequence in which events occur, and believe that a death-bed repentance can cancel a life of crime. [With *foles of time* he compares 116.9.]—BEKK (*Shakespeare*, 1902,



pp. 86 f.), BRANDL (*Sh.s Sonette*, 1913, pp. xxi f.), and various others see a reference to the execution of Essex.—LEE (ed. 1907): Penitent traitors, who expiated their crimes with piety on the scaffold. The words would apply to any political or religious conspirator against the throne who suffered capital punishment.—ALDEN (ed. 1913): More probably Time's fools are all those whose love is what the foregoing lines have said that the poet's love is not.—SARRAZIN (*Internationale Monatsschrift*, 1914, VIII, 1093 f.) denies any reference to Essex and his followers, who neither lived for crime nor died for goodness. Instead Sh. had in mind the Catholic priests executed in 1594–1595. To the Protestants they were fools of time, since they planned rebellion and high treason; but they died for goodness, since they held faithfully to their religion.—L'HOMMEDÉ (*Revue de Paris*, 1923, II, 182) discovers references to Marlowe, Greene, Peele, and Nashe (whom he calls "Hash"), who were jealous of Sh. Greene, aimed at in *foles of time*, had just died—on September 3, 1592.—REED (ed. 1923): 'The fools of time' may be Essex and his followers; the Jesuits, condemned for plotting against the Crown; or any traitors who die piously.—KESER (*Passages obscurs*, 1931, p. 349): Ceux que leurs contemporains considèrent comme fous (?).—KELLNER (*E. S.*, 1933, LXVIII, 76 f.) sees no "political" references in 124: Many a person wastes his life in wretched obsequiousness; and, at last, Fate's irony brings about his fall while he is doing a good deed.—MIZENER (*Southern Review*, 1940, V, 744 f.) explains *foles of time*: "Those people who are made fools of by Time. In general in Shakespeare everyone is in one way or another made a fool of by Time, those who know enough try to escape its tyranny most tragically of all." *Crime*, he adds, "is here roughly equivalent to 'worldly success.'"—NEILSON and HILL (ed. 1942) gloss *foles of time* as "time-servers."

## 125

**V**Er't ought to me I bore the canopy,  
 With my extern the outward honoring,  
 Or layd great bafes for eternity, 3  
 Which proues more fhort then waft or ruining?  
 Haue I not feene dwellers on forme and fauor  
 Lofe all, and more by paying too much rent 6  
 For compound fweet; Forgoing fimple fauor,  
 Pittifull thriuors in their gazing fpent.  
 Noe, let me be obfequious in thy heart, 9  
 And take thou my oblacion, poore but free,  
 Which is not mixt with feconds, knows no art,  
 But mutuall render, onely me for thee. 12  
 Hence, thou fubbornd *Informer*, a trew foule  
 When moft impeacht, ftands leaft in thy controule.

1. *Wer't...me*] *Where it...be* Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. *Were it...me* Mal., Var., Ald., Knt., Bell, Ktly.

2. *the*] *thy* or *thee* Sta. conj. (*Athenaeum*, March 14, 1874, p. 357).

3. *bases*] *basis* Anon. conj. (Cam.).

4. *proues*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Ktly., Tyler, Wynd., But., Neils., Bull., Wal., Tuck., Har. *prove* The rest.

6, 7. *rent...sweet*;) Ben., Wynd., Neils. *rent...sweet*, Lint., Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans. *Rent...Compound-sweet*, Gild.<sup>1</sup> *Rent...Compound-sweet*, Sew.<sup>1</sup> *rent;...sweet* Cap., Mal.<sup>2</sup>, Var., Coll., Huds.<sup>1</sup>, Del., Wh.<sup>1</sup>, Hal. *rent?...sweet*

But. *rent...sweet*; Bull. *rent—...sweet* Tuck. *rent....sweet*, Har. *rent...sweet* The rest.

7. *sauor*;) *Savour?* Gild.<sup>2</sup>, Sew.<sup>2</sup>, Ew., Evans. *favour?* Mur., Gent. *favour*, 1796 ed. *savour* Oxf., Brk. *savour—* Tuck., Kit.

8. *gazing*] *gaining* Sta. conj. (*Athenaeum*, December 6, 1873, p. 732), But.

*spent*.] *spent!* Sew.<sup>1</sup> *spent*, Mur., Gent., Evans. *spent?* Cap., Mal.+ (except Har.).

11. *seconds*] *seasonings* Bulloch conj. (*Studies*, 1878, p. 291).

12. *render*] *renders* But.

WILLIAM ARCHER (*Fortnightly*, 1897, LXVIII, 826 n.): Here Shakespeare protests the formality or "externality" of his homage [in *Venus* and *Lucrece*] to Southampton, and admits that he had "laid great bases for eternity" . . . whereas the superstructure had proved eminently perishable. [Archer admits a similarity here to TYLER's views (ed. 1890).]—BRANDL (*Sh.s Sonette*, 1913, pp. xxi f.) refers 125, like 124, to the time of the Essex conspiracy of 1601.—POOLER (ed. 1918): [Sh. says that his love] desires neither advertisement nor profit. . . . Ll. 1, 2, are answered in l. 9, and ll. 3, 4, in ll. 10-12. Would it be of any real advantage to me if I were to act as a satellite, a dweller on form, and depend for my whole future on influence, a dweller on favour; "for eternity," is here taken as a hyperbole; have I not known men who did so lose all they had and all they hoped for? My love belongs to my private life and seeks



nothing but love in return.—ADAMS analyzes 125 thus: The poet, in order to provide a theme for a sonnet, imagines that some critic has accused him of celebrating only the physical beauty of his friend. His answer to that charge takes the form of two questions, a declaration, and a dismissal. Would it, he asks, be profitable for me to bear a canopy over (i. e. honor in my verse) merely the *outward* beauty of a person—an action itself *external* in kind, or to seek immortal fame in things that are of brief duration? Have I not too often seen those who set their store on beauty of form and face pay therefor a sad price, forgoing for such a “compound sweet” the far more valuable “simple savor” of inward worth? Rather, he declares, let me be a devoted worshiper of the heart of my friend, and let me offer to him, as my oblation, a mutual exchange of love. In conclusion, he defies the critic and dismisses the charge as untrue.

1. VVer't] BEECHING (ed. 1904): “Would it be”. . . . The verb here is conditional; and . . . the poet is repudiating charges laid against him by the “informer” of line 13.

I . . . canopy] STAUNTON (*Athenaeum*, March 14, 1874, p. 357): An unmistakable allusion to an installation of some kind. . . . It clearly implies that the individual addressed had undergone, or was of sufficient eminence to undergo, such ceremony.—WYNDHAM (ed. 1898): The word ‘canopy’ may contain an allusion to some one of the many allegories current among the cultivated court circle of that day.—G. H. SKIPWITH (*T. L. S.*, August 24, 1916, p. 405): Subjunctive and hypothetical. “. . . should I bear it?”—POOLER (ed. 1918): *I. e.* should honour you ⟨or another⟩ as those are honoured over whose heads a cloth of state is carried.—TUCKER (ed. 1924): If I bore [the canopy].—BROOKE (ed. 1936): *I bore* means ‘that I should bear’; that is, ‘What care I about bearing.’

2.] STEEVENS (ed. 1780) compares *Othello*, I.i.61–63, “when my outward action doth demonstrate The . . . figure of my heart In compliment extern.”—POOLER (ed. 1918): Doing honour to the outward appearance or dignity by an outward act.—On *outward* see 69.5 n.

3, 4.] DOWDEN (ed. 1881): The love of the earlier sonnets, which celebrated the beauty of Shakspeare’s friend, was to last for ever, and yet it has been ruined.—TYLER (ed. 1890), retaining *proves* (see Textual Notes): Notice that it is the anticipated “eternity” which “proves more short.”—WYNDHAM (ed. 1898): Or ostentatiously claimed an eternity for my panegyrics, which *eternity* proves short-lived as “waste or ruining.”—ROBERTSON (*Sh. and Chapman*, 1917, p. 12 n.) compares the “curious” parallel in Chapman’s *Sir Giles Goosecap*, 1606, V.ii.105–107 (Parrott’s *Chapman*, 1914, [II], 663), “do not make Those groundworks of eternity you lay Means to your ruin and short being here.”—TUCKER (ed. 1924): The change to PROVE would in any case be unnecessary. We have already had ‘depends,’ ‘befits,’ and ‘doth’ as plurals. [See 41.3 n.]—FORT (*Library*, December, 1928, p. 324) explains *eternity*: Eternal fame.

5. dwellers on] SCHMIDT (1874) explains as those who make much of something.—VERITY (ed. 1890): Those who set store on.—CASE (in Pooler, ed. 1918): ‘Dwellers’ . . . suggests ‘rent’ (l. 6). The ‘dwellers’ are in opposition to ‘I,’ like him choosing their method of recommending themselves to some one above them.—BEECHING (ed. 1904) explains *dwellers* . . . *fauor*: Admirers of beauty only in form and face.—For *fauor* see 113.10 n.

6. **Lose . . . more**] DOWDEN (ed. 1881): Cease to love, and through satiety even grow to dislike.—LEE (ed. 1907) explains the line: Forfeit his [their patron's] favour, and worse, by overdoing their obligations.

6–8.] CASE (in Pooler, ed. 1918): It is they [the dwellers] who pay too much for their tenancy of ceremonial and favour, and for this sweet compound forgo the taste of pure happiness and sacrifice everything to mere shows.

8.] BEECHING (ed. 1904): Their love was a mere matter of "gazing," and so it was all expense without return, which is "pitiful thriving," i. e. bad business.—POOLER (ed. 1918): Like courtiers waiting for preferment.

9. **Noe**] MAX DEUTSCHBEIN (*Jahrbuch*, 1940, LXXVI, 178) calls attention to the frequent use in Q of the brusque negatives *No*, *O no*, *O none* (as in 61.9, 65.13, 116.5, 121.9, 124.5). These expressions, as well as *O*, *Alas*, *Lo*, give to the sonnets "the impression of dramatic monologs in which a partner in conversation is challenged."

**obsequious**] SCHMIDT (1875): Devoted.—POOLER (ed. 1918) explains the line: Let my devotion appear in my love, not in ceremony.

11. **not . . . seconds**] STEEVENS (ed. 1780): *Seconds* is a provincial term for the *second kind of flour*, which is collected after the smaller bran is sifted. That our author's oblation was pure, *unmixed with baser matter*, is all that he meant to say.—DYCE (ed. 1832) thinks this note "too preposterously absurd to be transferred to . . . [his own] pages." But in his Glossary, 1867, he quotes Steevens with approval.—KNIGHT (ed. 1841): The poet's friend has his chief oblation; no *seconds*, or inferior persons, are mixed up with his tribute of affection.—HAZLITT (ed. 1852): Materials of an inferior character; such as *seconds flour*. [The same explanation is given by WHITE (ed. 1865), VERITY (ed. 1890), BEECHING (ed. 1904), and nearly all other editors, as well as by *N. E. D.* (1911), citing this line.]—WYNDHAM (ed. 1898, p. cxxxii) objects to Steevens's note: May not *seconds* mean 'assistants' and refer to the collaboration of the Two Poets . . . [of 83]? It can hardly mean 'baser matter'; since the contrast is between an offering humble, poor, and without art, and some other offering presumably rich and artificial, such as the verse of the Rival Poets. [In a note on 125 he adds: *Seconds* means] 'assistants,' 'colleagues,' or, at least, other poets similarly engaged in conquering 'Eternity' by laboured 'Petrarchizing.'—PORTER (ed. 1912) calls Steevens's note "the worst of all" and "irrelevant." Her explanation is: Equal to not dependent upon the assistance of others, either by imitation or favor.—SPURGEON (*Sh.'s Imagery*, 1935, p. 118): This refers to flour of a poor quality, 'unbolted' or unsieved.

**no art**] TUCKER (ed. 1924): As used of the oblation, = no sophistication, no artificial dressing up (68.14); as used of the poet, = no crafty purpose.

12. **render**] POOLER (ed. 1918): Perhaps = surrender, as Schmidt [1875; see also 126.12 n.]; but it may be used in reference to its legal sense, a "return" in kind, money, etc., under certain circumstances.—KESER (*Passages obscurs*, 1931, p. 349) paraphrases the line: (Qui ne connaît) que l'abandon mutuel, moi pour toi et c'est tout.

**onely**] TUCKER (ed. 1924): Simply (and with no further considerations).

13. **subbornd Informer**] C. K. DAVIS (*Law in Sh.*, 1884, p. 282): The person who informs against or prosecutes in any of the king's courts those who offend against any law or penal statute.—BEECHING (ed. 1904): The false witness, of course imaginary, . . . who brings the charge in lines 1–4. [On this note



POOLER (ed. 1918) asks, "But could an imaginary person be suborn'd or exercise control?"—LEE (ed. 1907): Jealousy commonly inspires false witness against lovers' sincerity and is apostrophised as . . . ["sower informer" in *Venus*, line 655, and as "maintainer of vain lies" in Barnes, *Parthenophil and Parthenophe*, 1593, sonnet 81 (1904 ed., I, 216). Lee sees a reference to "a jealous rival-poet."—W. B. BROWN (*N. & Q.*, December 7, 1912, pp. 446 f.) suggests that lines 13 f. "are addressed to the passion of jealousy, and refer to 'Venus and Adonis,' 649 to 660," an idea perhaps borrowed from DOWDEN (ed. 1881). Soon after, BROWN (the same, January 25, 1913, p. 76) explained *Hence . . . Informer* as meaning, "Away with jealousy!"—C. C. B. (the same, January 11, 1913, p. 32) sees "no reference to jealousy . . . [here or in 124. Instead, Sh.] is protesting the disinterestedness of his affection, its freedom from all worldly or selfish motives. . . . And clearly he is defending himself from some charge of that kind, either originating with the object of his love or suggested to him by a third person. . . . It is the man himself, not his motive, that is the 'suborn'd informer.' " [In the February 22 issue, p. 153, C. C. B. adds:] It is Shakespeare who is "impeach'd"; and, therefore, Shakespeare does not stand in the "control" of the informer.—ALDEN (ed. 1913): Perhaps a personal allusion . . . on spying critics; perhaps only the personification of the criticism implied in lines 1-4; perhaps an apostrophe to Time, to whom the terms of line 14 are appropriate.—REED (ed. 1923): There is no personal reference in 'suborn'd informer'; it means any false idea or detraction of the poet's devotion.

## 126

O Thou my louely Boy who in thy power,  
 Doest hould times fickle glasse, his fickle, hower:  
 Who haft by wayning growne, and therein shou'ft, 3  
 Thy louers withering, as thy sweet selfe grow'ft.  
 If Nature (foueraine misteres ouer wrack)  
 As thou goest onwards still will plucke thee backe, 6  
 She keepes thee to this purpose, that her skill.  
 May time disgrace, and wretched mynuit kill.  
 Yet feare her O thou minnion of her pleasure, 9  
 She may detaine, but not still keepe her trefure!  
 Her *Audite* (though delayd) answer'd must be,  
 And her *Quietus* is to render thee. 12  
 ( )  
 ( )

Omitted by Ben., Gild.-Evans.  
 Printed in the notes by Wal. (p. 262).

2. *Doest*] Lint. *Dost* Cap., Mal.+.  
*fickle*] *tickle* Kinnear conj.  
 (Cruces, 1883, pp. 501 f.). *sickle*,  
 But. *brittle* W. B. Brown conj. (*N. &*  
*Q.*, December 7, 1912, pp. 446 f.).  
*glasse*,] *glass* Crosby conj., Rol.,  
 Tuck.

*sickle, hower*] *fickle hower* Lint.,  
 Crosby conj., Kinnear conj. (*loc. cit.*),  
 Rol., But., W. B. Brown conj. (*loc.*  
*cit.*), Tuck. *sickle-hour* Walker conj.  
 (*Critical Examination*, 1860, I, 36),  
 Sta., Coll.<sup>3</sup>, Huds.<sup>2</sup>, Beech., Bull.  
*fickle mower* Bulloch conj. (*Studies*,  
 1878, p. 293). *sickle hour* Tyler,  
 Oxf., Yale, Kit. *tickle hour* Anon.  
 conj. (*Arcadia*, 1892, I, 64 f. = Brown-

low conj., *N. & Q.*, February 11,  
 1893, p. 103), Pool. conj. *sickle*  
*lower* Anon. and Brownlow conj. (*loc.*  
*cit.*).

4. *louers*] *lover's* Del. conj. *hours*  
 But.

5. *misteres*] Lint. *mistress* Cap.,  
 Mal.+.

*wrack*] *wreck* Mal.<sup>2</sup>

6. *goest*] *go'st* Cap., Wh.<sup>1</sup>, Huds.<sup>2</sup>,  
 Tuck.

7. *skill*.] *skill* Lint., Mal.+.

8. *wretched*] *wasteful* Kinnear conj.  
 (pp. 502 f.).

*mynuit*] Lint., Har. *minuits*  
 [=minutes] Cap. and the rest.

13, 14. Parentheses kept by Lint.,  
 But., Har.

MALONE (ed. 1780): This Sonnet differs from all the others . . . , not being written in alternate rhimes.—STEEVENS (the same): This Sonnet consists of only twelve lines.—Twelve-line "sonnets" were not unusual in Sh.'s day. DOWDEN (ed. 1881) notices an example (27) in William Smith's *Chloris*, 1596, and LEE (ed. 1907) cites others in Lodge's *Phyllis*, 1593 (8, 26), and R. L.'s *Diella*, 1596 (the second of two numbered 13). Neither 126 nor 145 is, strictly speaking, a sonnet, but the term was loosely used in the Elizabethan period for any brief lyric, as in Tottel's *Songes and Sonettes*, 1557-1587.—BRANDL (*Sh.s*



*Sonette*, 1913, p. xxii) complains that 126 is incomplete and line 2 corrupt. For further comments on its "incompleteness" see the notes to lines 13 f., below.—NOYES, 1924 (*New Essays*, 1927, p. 108): [126] is not a sonnet, but a collection of stray clinching couplets from "Venus and Adonis," rather awkwardly fitted together. [See also II, 154, and Noyes's comments in the introduction to 99.]

LEE (*Life*, 1898, p. 97) describes 126 as "a variation on the conventional poetic invocations of Cupid or Love personified as a boy." In his 1907 edition he observes that "the tone of address" in 126 "does not harmonise with the theory" of the lovely boy's being "identical with the poet's friend of former sonnets." Instead 126 "is in the vein of many lyrical apostrophes of the boy Cupid." Most readers will fail to detect any such difference in tone (in particular line 4 sounds exactly like those devoted to the boy of 1-17), and will agree with BEECHING (ed. 1904, p. xxxiii): "This is impossible. Cupid is immortal . . . : and the point of . . . [126] is that mortal beauty must fade at last."—MASEFIELD (*Sh. & Spiritual Life*, 1924, p. 14): When Shakespeare considered his own genius, he thought of it as an attendant boy-spirit. . . . He addresses this genius . . . [in 126]. In the great moments of his imaginings . . . I do not doubt that that lovely boy did appear to him with some message which Time cannot kill.—According to STALKER (*N. & Q.*, June 4, 1932, pp. 403 f.) the fickle glass and sickle are the moon, which grows by waning, and the sonnet refers to some legend of Endymion.—YOUNG (*Sonnets of Sh.*, 1937, pp. 52-54) asserts that this sonnet was addressed, not to Cupid ("no allegorical figure . . . could be less appropriately associated with . . . the hour-glass and sickle of time"), but to "someone who had shown that he had it in his power to control or at least postpone the hour of death, and probably that of his own death." He thinks it refers either to Southampton's sentence to death in 1601, which was commuted to life imprisonment, and to his release in 1603, or else "to someone who had had a practically identical experience."

A. HALL (*N. & Q.*, November 3, 1900, p. 348): [126] is clearly of a supplementary character, . . . a valedictory *envoi*, written specially to authenticate the poems as [Sh.'s].—HENRY (*Sonnets de Sh.*, 1900, p. 163) considers 126 a concluding poem to the first series of sonnets. So strong is its impression of finality that, in his English text, he indents lines 11 and 12 as if they were the final couplet to a real sonnet.—For other opinions of that numerous band who believe 126 an "envoy" deliberately placed by Sh. to end the "first series" see II, 76-85. In the GLOBE (1864), WHITE (1883), ROLFE (1883, etc.), and NEILSON (1906, 1942) editions 126 is followed by a short rule to indicate a break. BEECHING (ed. 1904) entitles 126 "Envoy," and calls 127-154 an "Appendix."

On the alleged influence of Giordano Bruno on 126 see II, 129.

1. *louely Boy*] See 108.5 n.

2. *fickle . . . hower*] For the numerous conjectural readings that have been substituted for this phrase see Textual Notes.—WHITE (ed. 1865): A most remarkable instance of inversion for "Dost hold Time's fickle *hour-glass*, his sickle." [In his 1883 edition he calls it "a stupendous and preposterous inversion."]—JOSEPH CROSBY proposed "fickle glass his fickle hour" = "*during its fickle hour*"; and ROLFE (*Literary World*, 1883, XIV, 64), reporting this emendation, calls it "the best explanation" he has seen. This reading nearly corre-

sponds to that made by CAPELL in 1766.—TYLER (ed. 1890) explains the reading *sickle hour*: His hour which, like a sickle, cuts off all things beautiful.—C. C. B. (*N. & Q.*, April 15, 1893, p. 285), defending Q: "Hour" has a particular application, as in the phrase, "the hour has come." Surely it is plain enough, except to a commentator.—LEE (ed. 1907) compares Spenser, *The Faery Queen*, 1609, VII.viii.1 (1908 ed., p. 677), "Whose flowring pride . . . so fickle, Short Time shall soon cut down with his consuming sickle."—POOLER (ed. 1918) follows Q but suggests: Perhaps Shakespeare wrote "Time's fickle glass, his tickle hour," a transposing of the epithets in Kinnear's conjecture; the phrase would be parallel to the hendiadys in c.14.—FORT (*Time Scheme*, 1929, p. 142), reading *sickle-hour*: Time for reaping.—BROOKE (ed. 1936) follows Q: [Its] punctuation encourages the notion that Time has . . . three objects, not two; namely: (1) a glass or mirror, in which young faces are with fickleness turned to old ones; (2) a scythe or sickle; (3) an hour-glass.

3.] LEE (ed. 1907) sees a reminiscence of Ovid's *Metamorphoses*, Golding's translation, 1567, XV.198, 203 (1904 ed., pp. 298 f.): "Things eb and flow. . . . Doo fly and follow bothe at once, and evermore renew."—POOLER (ed. 1918) explains *by wayning growne* and *therein shou'st*: Become more beautiful instead of wasting by growing older. . . . Showest thereby, *i. e.* by the contrast.

5. **wrack**] See *Venus*, line 558, and *Lucrece*, lines 841, 966.

5-8.] LEE (*Quarterly*, 1909, CCX, 471 f.): [Sh.] not only seems to have in mind the triumph over self-destructive Chaos, which Ovid's cosmological theory at the opening of the *Metamorphoses* assigns jointly to 'God and Nature,' but would also appear to recall the '*cunning hand*' of '*Dame Nature*' in fostering human life, which figures in the Neo-Pythagorean manifesto of Ovid's last book.

6. **goest onwards**] TUCKER (ed. 1924): Viz. in the years of life.

**plucke thee backe**] POOLER (ed. 1918): *Sc.* by maintaining your beauty.

7. **to**] *I. e.* for. See FRANZ (1909, pp. 410 f.).

7, 8.] BEECHING (ed. 1904): The skill of Nature in preserving the boy's beauty is a reproach to the power of Time, and may be said to "kill" his "minutes," as it robs them of their influence.

8. **disgrace**] POOLER (ed. 1918): *Sc.* by proving it ineffective.

9. **minnion**] SCHMIDT (1875): Favourite, darling.

10. **still**] *N. E. D.* (1916), citing this line: Always. [See 9.5 n.]

11. **Audite**] SCHMIDT (1874): Final account. [See 4.12 n.]

12. **Quietus**] STEEVENS (ed. 1780) notes the use of this word in *Hamlet*, III.i.75.—ONIONS (1911): Discharge, acquittance. [So NEILSON and HILL (ed. 1942).]—POOLER (ed. 1918): A receipt, short for *quietus est* . . . =he is quit. [So *N. E. D.* (1902).]

**render**] SCHMIDT (1875): Surrender. [See 125.12 n.]—DOWDEN (ed. 1881): When Nature is called to a reckoning (by Time?), she obtains her acquittance upon surrendering thee, her chief treasure.—LEE (ed. 1907) paraphrases lines 11 f.: Nature must make a settlement of her accounts with Time, though it may be delayed, and she will get her acquittance or formal discharge only when she surrenders thee.

13, 14.] The four parentheses after line 12 have aroused much discussion.—COLLIER (ed. 1843): The piece seems complete in itself without addition, and probably the author only intended it to consist of six couplets.—DOWDEN (ed.



1881): In the Quarto, parentheses follow the twelfth line . . . as if to show that two lines are wanting. But there is no good reason for supposing that the poem is defective.—ROLFE (ed. 1890, p. 184): Shakespeare could not have inserted these parentheses, and Thorpe would not have done it if either he or his editor had been in communication with Shakespeare. . . . It is clear that printer or publisher, or both, considered that something was evidently wanting which could not be supplied and must be accounted for.—SHINDLER (*G. M.*, 1892, CCLXXII, 75): [In 126] the printer has betrayed most completely the unauthorised character of his enterprise and his own want of faculty. . . . [He observed that 126 has only twelve lines,] and was evidently much perplexed. . . . A reference to the author would have reassured him, but it is evident this resource was not available, for he has marked by brackets the absence of a final couplet.—LEE (ed. 1905, p. 47): [The parentheses are] due probably . . . to the printer's scruples, albeit mistaken. . . . [He] imagined that it was a sonnet with the thirteenth and fourteenth lines missing, and for these he clumsily left a vacant space which he vaguely expected to fill in subsequently.—CARPENTER (*Catholic World*, 1918, CVI, 501): It . . . [is not] within the bounds of reason that an author would have forgotten or been unable to supply two verses of his own composition; or, if he had forgotten them irrevocably, that he would call attention to his lapse by printer's signs.—APPLETON MORGAN (the same, 1918, CVII, 239): Those double parentheses were put there by the compositor; not to indicate that two lines were lacking, but . . . to indicate that two lines were *not* lacking! [A very queer idea but one only too characteristic of its author.]—TUCKER (ed. 1924): [126] is manifestly quite complete. . . . Nevertheless the publisher, or the collector, . . . apparently imagined two further lines to be missing.—FRIPP (*Master Richard Quyny*, 1924, pp. 65 f.): [126] is not a sonnet. . . . It is a tail-piece; and the . . . [parentheses in Q] probably do not signify the omission of lost lines, but represent flourishes of the copyist's pen at the conclusion of the century, 27–126. [Another strange idea. In my own opinion, the parentheses represent no lost lines but only Thorpe's compositor's unfounded belief that two lines were missing.]

## 127

**I**N the ould age blacke was not counted faire,  
 Or if it weare it bore not beauties name:  
 But now is blacke beauties fucceffiue heire, 3  
 And Beautie flanderd with a bastard shame,  
 For since each hand hath put on Natures power,  
 Fairing the foule with Arts faulfe borrow'd face, 6  
 Sweet beauty hath no name no holy boure,  
 But is prophan'd, if not liues in disgrace.  
 Therefore my Misterffe eyes are Rauen blacke, 9  
 Her eyes so futed, and they mourners seeme,  
 At fuch who not borne faire no beauty lack,  
 Slandring Creation with a false esteeme, 12  
 Yet so they mourne becomming of their woe,  
 That euery tounge faies beauty should looke so.

2. *weare*] Lint. *were* The rest.

4. *bastard shame*] Hyphened by Coll.<sup>3</sup> *bastard's shame* Oxf., Yale.

6. *faulfe borrow'd*] Hyphened by Mal., Var., Bell, Dyce, Walker conj. (*Critical Examination*, 1860, I, 36), Sta., Del., Huds.<sup>2</sup>

7. *name*] *home* But.

*boure*,] Lint. *bower* Cap., Tuck. *hour*, Mal., Var., Ald., Knt., Bell, Massey<sup>1</sup>. *bower*, The rest.

8. *not*] *not*, Ben., Gild., Sew.<sup>2</sup>-Evans, Cap.

9. *Mistersse*] Lint. *Mistresse* Ben., Gild.<sup>1</sup> *mistress'* The rest.

9, 10. *eyes...eyes*] *eyes...hairs* Cap. *hairs...eyes* Walker conj. (I, 277), Del. conj., Conrad conj. (*Archiv*, 1879,

LXI, 406), Huds.<sup>2</sup>, Tuck. *brows...eyes* Sta. conj., Brae conj. (*Collier, Coleridge, and Sh.*, 1860, p. 79), Glo., Wh.<sup>2</sup>, Rol., Oxf., But., Herf., Beech., Neils., Lee conj. (ed. 1907), Wal., Yale, Kit. *eyes...brows* Sta. conj., Brk. *hairs...brows* Kinnear conj. (*Cruces*, 1883, p. 503).

10. *so*] *are* 1796 ed.

*and*] *that* Gild.<sup>1</sup>, Sew.<sup>1</sup> *as* Dyce, Pool. conj.

11. *borne*] *born* Gild.†.

12. *Slandring*] Cap., Wh.<sup>2</sup>, Oxf., Wynd., Neils., Yale, Brk., Kit., Har. *Slandering* The rest.

13. *of*] *in* Verity conj.

14. *euery*] *very* Gent.

KRAUSS (*Jahrbuch*, 1881, XVI, 186 f.) was reminded by 127 of Sidney's description of Stella in his sonnet sequence of 1591. CONRAD (*Archiv*, 1879, LXI, 402 f.) earlier and many writers later have stressed this idea of indebtedness. For the common notion that 127 begins a definite second series see II, 76-85.

1. *faire*] SCHMIDT (1874): Beautiful. [Of course a pun on *blacke* and *faire* is involved.]—On the line WHITE (ed. 1865) remarks: During the chivalric ages brunettes were not acknowledged as beauties any where in Christendom. . . . The possession of dark eyes and hair, and the complexion that accompanies



them, is referred to by the troubadours as a misfortune. [WHITE (ed. 1883) adds the odd note:] *The Nut-Brown Maid* is in the nature of a protest, an apology; although that is of later [*sic*] date than this sonnet.—LEE (ed. 1907): At a slightly earlier date in France "the praise of black" was renounced by sonneteers. [He cites Jodelle, *Contr' amours*, 1574, sonnet 7 (1870 ed., II, 94): "Combien de fois mes vers ont ils doré Ces cheveux noirs dignes d'une Meduse? Combien de fois ce teint noir qui m'amuse, Ay-ie de lis & roses coloré?" See II, 126.]—M. B. OGLE (*American Journal of Philology*, 1913, XXXIV, 126) asserts: [That] blonde beauty . . . is praised by all the English poets beginning with Chaucer; that the same type predominates . . . in the love poetry and prose romances of Italy and France from the 12th century onwards; that, moreover, this reign of the blonde . . . is but a continuation of her reign in the literature of Greece and Rome.—For blond *versus* brunette beauty see also II, 127, 253–255.

1–4.] POOLER (ed. 1918): Formerly ugliness was not thought, or at least called, beautiful; now it is painted so as to look beautiful and succeeds to Beauty's empire, though not the rightful heir, while Beauty has the discredit of being its reputed parent.

3. **successiue heire**] SCHMIDT (1875): Hereditary, legitimate [heir].—DOWDEN (ed. 1881): Heir by order of succession.

4.] TUCKER (ed. 1924): The notion is that, true and proper beauty (of the fair type) having been slandered as a bastard, its rights of inheritance cease, and 'black' takes its place (l. 14).—BROOKE (ed. 1936): (Blonde) beauty is now suspect as the product of meretricious embellishment.—See the note on lines 1–4.

5.] TUCKER (ed. 1924): Since everyone now assumes the power which properly belongs to Nature, and imparts (a fictitious) beauty to herself by her own handiwork.

6.] STEEVENS (ed. 1780): Almost all that is said here on the subject of complexion, is repeated in *Love's Labour's Lost* [IV.iii.250–261. See BROOKE's note on line 10.]—See BEECHING's introductory note to 67, and on *Fairing* 5.4 n.

7. **no holy boure**] WALKER (*Critical Examination*, 1860, III, 365): I. e., no worship.—N. E. D. (1887) defines *boure*, citing this line as its first example: A vague poetic word for an idealized abode, not realized in any actual dwelling.—POOLER (ed. 1918) explains lines 7 f.: Could we take "But is profan'd" with "bower" and supply "she" as subject of "lives"? . . . If everyone painted, natural beauty would have no bower that was not profaned by cosmetics, and if there was an exception or two, these might be neglected as not in the fashion.—TUCKER (ed. 1924) agrees that the construction is "has no holy bower which escapes profanation." He paraphrases: "No person who possesses genuine beauty can be left unscandalised; it is always profanely accused of being false . . . if it is not actually compelled to hide itself as a discredited thing."

9. **eyes**] POOLER (ed. 1918): The word "raven" shows that *eyes* must be wrong.—The majority of editors (see Textual Notes) find something wrong here or in the next line.

10. **Her . . . suted**] MALONE (ed. 1780): Her eyes of the same colour as those of the raven.—MASSEY (ed. 1866, p. 367 n.): By 'her eyes *so* suited,' Shakspeare did not mean *also*, but her eyes *thus* dressed in black. [He gives details on

p. 359 to show that the lady was a blonde: "There is no mention of black hair or swarthy skin."—DOWDEN (ed. 1881) explains *suted* as "clad" and compares 132.3.—VERITY (ed. 1890): In the old prose History of Dr. Faustus [1592, ed. H. Logeman, 1900, p. 102] Helen is described as having "amorous cole-black eyes"; and Helen . . . was taken as a perfect type of beauty.—WYNDHAM (ed. 1898): No emendation is necessary. 'Her eyes so *suited*' makes an additional proposition about the 'eyes' which leads up to 'and they mourners seem.'—POOLER (ed. 1918): *I. e.* also dressed in mourning.—TUCKER (ed. 1924): *I. e.* (and) her eyes (are) dressed to match. Though 'suited' may simply = clothed . . . , the sense 'made to suit' cannot be excluded; cf. 132.12.—BROOKE (ed. 1936): Staunton's conjecture, *brows*, is supported by the parallel [see the note on line 6] in *Love's Labour's Lost*, IV.iii.258 f.: "O, if in black my lady's brows be deck'd, It mourns that painting,' etc. . . . *Suited* and 'deck'd' both refer to the wearing of black robes in token of mourning.

and] POOLER (ed. 1918): *As* (Dyce) may be right.—See Textual Notes.

10-12. **they . . . esteeme**] MALONE (ed. 1780): They seem to mourn that those who are not born fair, are yet possessed of an artificial beauty, by which they pass for what they are not, and thus dishonour nature by their imperfect imitation and false pretensions. [So LEE (ed. 1907) and POOLER (ed. 1918).]

13. **becomming of**] DOWDEN (ed. 1881): Gracing.—For *of* see 115.9 n.



## 128

**H**OW oft when thou my musike musike playst,  
 Vpon that blessed wood whose motion founds  
 With thy sweet fingers when thou gently fwayst, 3  
 The wiry concord that mine eare confounds,  
 Do I enuie those Iackes that nimble leape,  
 To kisse the tender inward of thy hand, 6  
 Whilst my poore lips which should that haruest reape,  
 At the woods bouldnes by thee blushing stand.  
 To be so tikled they would change their state, 9  
 And situation with those dancing chips,  
 Ore whome their fingers walke with gentle gate,  
 Making dead wood more blest then liuing lips, 12  
 Since faulſe Iackes so happy are in this,  
 Giue them their fingers, me thy lips to kisse.

1. *thou my musike*] Lint., Har.  
*thou thy musicke* Ben. *thou thy*  
*Musick*, Gild.-Evans. *thou, my*  
*musick*, Cap. and the rest.

*musike playst*] Hyphened by  
 Gild.<sup>2</sup>, Sew.<sup>2</sup>-Evans.

1. *playst*] *playest* Coll., Huds.<sup>1</sup>,  
 Del., Wh.<sup>1</sup>, Hal., Wal.

3. *fingers...swayst*,] Ben., Har.  
*Fingers,...sway'st*, Gild.<sup>1</sup> *fingers;...*  
*sway'st* Cap. *fingers,...swayest* Coll.,

Del., Wh.<sup>1</sup>, Hal., Wal. *fingers;...*  
*swayest* Huds.<sup>1</sup> *fingers...sway'st* Kit.  
*fingers,...sway'st* The rest.

4. *wiry*] *wity* Gild.<sup>1</sup> *witty* Gild.<sup>2</sup>-  
 Evans.

5. *nimble*] *nimbly* Gent.

8. *thee*] *the* Lint.

9. *tikled*] *tickl'd* Cap., Oxf., Yale,  
 Brk., Neils.<sup>2</sup>

11. *their*] *thy* Gild.<sup>1</sup>, Sew.<sup>1</sup>, Mal.+.

14. *their*] *thy* Ben., Gild.+.

HUNT (*Book of the Sonnet*, 1867, I, 157): [To find Sh.] in a lady's company while she was playing on the . . . [virginal] seems like the next thing to having him with us to *tea*, or criticising the last new sonata. [See BUTLER's comments in the introduction to 8.]—NAYLOR (*Poets and Music*, 1928, p. 92): [The lady] had been "tinkering" the virginals. . . . The plectrums, or their neat little carriages, . . . are always going wrong in some way; and in this case the lady, having removed the rail which ordinarily stops the "jacks" from jumping right out of the instrument when the keys are struck, was leaning over her work, testing it by striking the defective note, and holding the "tender inward" of her hand over the "jack" to prevent it from flying to the other end of the room. [He notes from lines 3 f. that "she also did the tuning."]

CONRAD (*Archiv*, 1878, LIX, 244): In *Titus Andronicus* [II.iv.44-47], we find with reference to Lavinia the same image of touched strings which here is applied to the keys.—MASSEY (ed. 1888, p. 232) thinks "the motive or conceit" of 128 was borrowed from Jonson's *Every Man out of His Humor*, 1600, III.ix,

where Fastidious says of Saviolina, who is playing the viola da gamba, "You see the subiect of her sweet fingers, there? . . . Oh, shee tickles it so, that . . . shee makes it laugh most diuinely. . . . I haue wisht my selfe to be that instrument (I thinke) a thousand times." LEE (ed. 1907) repeats Massey's information without acknowledgment. ALDEN (ed. 1916) remarks truly: "Most commentators find nothing significant in the resemblance."

To MACKAIL (*Lectures*, 1911, p. 203) 128 and 145 are "trivial in substance and undistinguished in style," and perhaps not by Sh.—So POOLER (ed. 1918): Un-Shakesperian in sound and rhythm. Contrast viii.

1. **my musike]** TYLER (ed. 1890): [This means] "as charming to me as music," for it appears from . . . [130 and 141] that her voice was not very pleasing to the poet's ears.—STOPES (ed. 1904) solemnly echoes, "Here it is but a compliment, as from S. CXXX.10 it is evident that her voice was not very sweet." But this is too literal and prosaic to be borne.

2.] TUCKER (ed. 1924) explains *blessed*, "Viz. by her touch," and *wood*, "The keys of the spinet (or virginal) were not plated with ivory." The latter fact is accountable for the *chips* of line 10.

3. **swayst]** SCHMIDT (1875): Directs, manages.—See Textual Notes for the varied punctuations of this line by the editors.

4.] MALONE (ed. 1780) compares 8.5 f.—SCHMIDT (1874) defines *confounds* as "perplexes, confuses," but TUCKER (ed. 1924) is right in saying that the meaning here "is one of delight." He compares *amaseth* at 20.8.

5. **enuie]** MALONE (ed. 1780) compares the accent in Marlowe's *Edward II*, 1594, I.1 (ed. Charlton and Waller, 1933, p. 78), "If for these dignities thou be envied."—THE SAME (ed. 1790) adds Sir John Davies's epigram 48 (1876 ed., II, 45), "Why doth not Ponticus their fames enuie?"—WYNDHAM (ed. 1898) mentions Puttenham's comment, *Art of English Poesy*, 1589 (ed. Willcock and Walker, 1936, p. 162), on "wrong ranging the accent of a sillable by which meane a short sillable is made long and a long short as to say . . . *ëndure* for *endüre*."—For a discussion of *envy* and many other words "either occasionally or always stressed otherwise than in modern speech" see BAYFIELD's *Study of Sh.'s Versification*, 1920, pp. 393 f., and 4.12 n.

**Iackes]** STEEVENS (ed. 1780): [Sh. refers to] a small kind of spinnet, anciently called a *virginal*. [He cites Lording Barry's *Ram Alley*, 1611, sig. G1, "Where be these raskals that skip vp and downe, Faster than Verginall iacks?"]—DYCE (Glossary, 1867): The keys of the virginal.—ANON. (*Musical and Dramatic Courier*, 1881, II, 239): The term "jack" was more commonly applied to the movable tongue of holly that twanged the strings rather than to the key of the virginal that the performer touched.—M. C. BOYD (*Elizabethan Music*, 1940, p. 191 n.): The jack was not the key, but the part of the action that held the quill and plucked the string.—See also NAYLOR's note above.

5, 6.] STEEVENS (ed. 1780) quotes Henry Carey's *Chrononhotonthologos*, 1734 (1749 ed., sig. B2<sup>v</sup>), "The Water bubbles and the Tea-Cups skip, Through eager Hope to kiss your Royal Lip."—MALONE (the same) adds Waller's "Of My Lady Isabella, Playing on the Lute" (*Poetical Works*, ed. Robert Bell, 1854, p. 118), "The trembling strings about her fingers crowd, And tell their joy for every kiss aloud."

11, 12.] LEE (ed. 1907) compares a sonnet of Constable, about 1592 (1859



ed., p. 26), "A lute of senselesse wood, by nature dumbe, Toucht by thy hand doth speake divinely well." So SARRAZIN (*William Sh.s Lehrjahre*, 1897, p. 153) and others.

11, 14. **their, their**] See Textual Notes and 26.12 n. PORTER (ed. 1912) keeps *their* in both lines. She defends it in line 14 but apparently does not realize that its appearance in line 11 has ever been challenged.

## 129

**T**H'expençe of Spirit in a waste of shame  
 Is lust in action, and till action, lust  
 Is periurd, murderous, blouddy full of blame, 3  
 Sauage, extreame, rude, cruell, not to trust,  
 Inioyd no sooner but dispised straight,  
 Past reason hunted, and no sooner had 6  
 Past reason hated as a swallowed bayt,  
 On purpose layd to make the taker mad.  
 Made In pursut and in possession so, 9  
 Had, hauing, and in quest, to haue extreame,  
 A blisse in prooffe and proud and very wo,  
 Before a ioy proposd behind a dreame, 12  
 All this the world well knowes yet none knowes well,  
 To shun the heauen that leads men to this hell.

1. *Th'*] *The* Cap., Mal., Var., Ald., Knt., Bell, Del., Glo., Cam., Dow., Wh.<sup>2</sup>, Rol., Tyler, Oxf., But., Herf., Beech., Neils.<sup>1</sup>, Pool., Yale, Tuck., Rid.

3. *murderous*] Ben.-Evans, Tyler, Wynd., Neils., Bull., Brk., Kit., Har. *murtherous* Wh.<sup>1</sup>, Rol. *murth'rous* Wh.<sup>2</sup> *murderous* The rest.

9. *Made*] *Mad* Gild.<sup>1</sup>, Sew.<sup>1</sup>, Mal.+.

*and in*] *and* Gild.<sup>1</sup>

10. *and*] *and*, Brk.

*quest, to haue*] *quest to have*, Cap., Mal.+.

11. *proud and*] *prov'd, and* Gild.<sup>1</sup> *prov'd a Sew.*<sup>1</sup> *prov'd, a* Mal.+ (except Har.).

*very*] *every* Mur.

12. *Before...behind*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup>, Har. *Before,...,—behind*, Bell. *Before...; behind* Beech. *Before,..., behind*, Rid. *Before,...; behind*, The rest.

14. *heauen*] *haven* Ben., Gild.<sup>1</sup>

A free and powerful German translation of 129 will be found in RICHARD DEHMEL's *Gesammelte Werke*, 1906, I, 26.

MASSEY (ed. 1888, pp. 235 f.) says that 129 (see also 146) is "adopted and developed" from a sonnet first appearing in Sidney's 1598 folio (1922 ed., II, 322):

Thou blind mans marke, thou fooles selfe chosen snare,  
 Fond fancies scum, and dregs of scattred thought,  
 Band of all evils, cradle of causelesse care,  
 Thou web of will, whose end is never wrought.

Desire, desire I have too dearely bought,  
 With prise of mangled mind thy worthlesse ware,



Too long, too long asleepe thou hast me brought,  
Who should my mind to higher things prepare.

But yet in vaine thou hast my ruine sought,  
In vaine thou madest me to vaine things aspire,  
In vaine thou kindlest all thy smokie fire.

For vertue hath this better lesson taught,  
Within my selfe to seeke my onelie hire:  
Desiring nought but how to kill desire.

See also KRAUSS (*Jahrbuch*, 1881, XVI, 203 f.).—WALSH (ed. 1908, p. 279): This sonnet has no connection whatever with any other sonnet or with anything else in Shakespeare's writing. The nearest to it are some passages concerning lust in general. [Among them Walsh and others have included Petronius (Emil Baehrens, *Poetae Latini minores*, 1882, IV, 99), "Foeda est in coitu et brevis uoluptas Et taedet Veneris statim peractae," which in the *Underwoods*, 1640, Jonson (*Poems*, ed. B. H. Newdigate, 1936, p. 220) translated as "Doing, a filthy pleasure is, and short; And done, we straight repent us of the sport"; (with lines 13 f.) Florus (Baehrens, IV, 348), "Nemo non haec uera dicit, nemo non contra facit"; *Venus*, lines 799-804; *Lucrece*, lines 211 f., 687-742, 867 f.; *Hamlet*, I.v.55-57; and so on. As to the lack of "connection," 129 *could* be regarded as Sh.'s revulsion at the sins he confesses in 138, 151, and 152. Poetical definitions of love, some of them treating the same general theme as 129, were very popular among the Elizabethans: for details see ADAMS, *M. L. N.*, 1907, XXII, 225; C. R. BASKERVILL, *Manly Anniversary Studies*, 1923, p. 95; and ROLLINS, *The Phoenix Nest*, 1931, pp. 192-195.]—LEE (*Life*, 1898, pp. 152 f.) also says that this "noble sonnet . . . may have owed its whole existence to Sir Philip Sidney's sonnet on 'Desire.'"—THE SAME (ed. 1907) declares, "The ravages of lust is a favourite topic with sonneteers." To the parallels already cited he adds E. C., *Emaricdulfe*, 1595, sonnet 37, "O Lust of sacred loue the foule corrupter."—NOYES, 1924 (*New Essays*, 1927, pp. 113 f.): Obviously a pendant to . . . [*Lucrece*, lines 708-721]. The handling of words, the emphasised caesura, occurring in the same position in line after line, with the extraordinary sequences of sharply marked antitheses, hammering home exactly the same ideas in exactly the same way, constitute no accidental resemblance. The sonnet in fact clashes with its own immediate neighbours. [See II, 154.]—PRAZ (*English Studies*, 1929, XI, 231) finds "very close in outline" to 129 Surrey's "Brittle beautie, that nature made so fraile" (*Tottel's Miscellany*, 1557, ed. Rollins, 1928, I, 9 f.).—BROOKE (ed. 1936): One cannot question the impressiveness of this sonnet as a record of personal experience; but it is also, evidently, a summary of ideas further developed in *Lucrece*.

R. C. TRENCH (*Household Book*, 1868, p. 392): The bitter delusion of all sinful pleasures, the reaction of a swift remorse which inevitably dogs them, Shakespeare must have most deeply felt, as he has expressed himself upon it most profoundly.—WILHELM KÖNIG (*Jahrbuch*, 1872, VII, 184): One of the most remarkable sonnets, a testimonial of profound and powerful emotion, is . . .

the 129th, in which the seductive might and curse of sin and lust are expressed with a well-nigh unearthly, demoniacal force. This again recalls Dante. . . . Like Dante he [Sh.] freed himself by his mighty strength from the snares of sin and soared to that ethical height upon which we catch sight of him.—SHARP (ed. 1885, Introduction, p. 34) quotes THEODORE WATTS-DUNTON as calling this sonnet "the greatest in the world."—J. A. SYMONDS (*Sir Philip Sidney*, 1886, p. 153) characterizes 129 and 146 as "perhaps the two most completely powerful sonnets in our literature."—Also to VERITY (ed. 1890, p. 393) it is "that greatest of Sonnets."—BERNARD SHAW (*London Nation*, 1910, VIII, 543): [129] is the most merciless passage in English literature.—ROBERTSON (*Problems*, 1926, p. 219) objects to the Watts-Dunton-Sharp dictum: Putting aside, as rather ethico-pathological than aesthetic . . . , the highly neurasthenic character of the thesis, I do not find here either a Shakespearean diction or a Shakespearean rhythm. . . . [It is] the evident product of a neurotic *person* [like Chapman].—According to CARLO FORMICHI (*Guglielmo Sh.*, 1928, p. 26), 129 demonstrates Sh.'s constant rebellion against the tyranny of his senses and shows his attempts to follow his own volition.—One might suppose that 129 would prove embarrassing to those who believe the sonnets autobiographical and in chronological order. Followed as it is by 138, 144, 151, 152, the lyric shows all too clearly that lust today by feeding is allayed, tomorrow sharpened in its former might. One can understand the motives of rearrangers like WALSH (ed. 1908) and BROOKE (ed. 1936), who put 129 towards the end of the sequence, thus making Sh.'s remorse and rebellion complete and final.

LAURA RIDING and ROBERT GRAVES (*Survey of Modernist Poetry*, 1927, pp. 63–80) have made an interesting study of how modern editorial "alterations . . . chiefly in the punctuation and spelling" have changed Sh.'s meaning.

On the structure of 129 see the introduction to 66.

1.] SCHMIDT (1874, 1875) defines *expen*ce as "loss," *Spirit* as "vital power."—POOLER (ed. 1918) explains the line: Loss of vitality by waste that brings discredit.

1, 2.] TYLER (ed. 1890) compares *Sylva Sylvarum*, 1627, section 693 (Spedding's Bacon [Boston, 1862], IV, 468): "It hath been observed by the ancients, that much use of Venus doth dim the sight. . . . The cause of dimness of sight . . . is the expence of spirits."

1–3.] REED (ed. 1923): Lust when put into action spends the spirit in a shameful waste; and until it acts, Lust is perjur'd.—*Lust*, as ROLFE (ed. 1883) and others note, is the subject of the sentence.

4. *rude*] SCHMIDT (1875): Brutal.

*not to trust*] ABBOTT (1870, p. 259) explains as "not to be trusted," an active infinitive used for the passive. So FRANZ (1909, pp. 540 f.).—POOLER (ed. 1918): Treacherous.

10. *in . . . haue*] SCHMIDT (1875) explains *quest* as "pursuit, suit."—POOLER (ed. 1918): *I. q.* "in pursuit," *l. 9.*—RIDING and GRAVES (*Survey of Modernist Poetry*, 1927, p. 69) defend the Q punctuation: *Had, having, and in quest*, . . . say . . . that lust comprises all the stages of lust: the after-lust period (*Had*), the actual experience of lust (*having*), and the anticipation of lust (*in quest*); and that the extremes of lust are felt in all these stages (*to have extream*e, *i. e.*



. . . to have in extreme degrees).—On the participles without nouns see ABBOTT (1870, pp. 276–278).

11. *in prooffe*] TUCKER (ed. 1924): While being experienced (see 110.11).

*proude*] POOLER (ed. 1918): “Prov’d” means “when experienced.” [See Textual Notes.]

12.] TUCKER (ed. 1924) compares *Lucrece*, lines 211 f., “VVhat win I if I gaine the thing I seeke? A dreame, a breath, a froth of fleeting ioy.”

14. *the heauen*] TUCKER (ed. 1924): Either (1) the sensation of bliss, or (2) the place of bliss (i. e. the woman), cf. 110.13.

## 130

MY Mistres eyes are nothing like the Sunne,  
 Currall is farre more red, then her lips red,  
 If fnow be white, why then her brefts are dun: 3  
 If haire be wiers, black wiers grow on her head:  
 I haue feene Rofes damaskt, red and white,  
 But no fuch Rofes fee I in her cheekes, 6  
 And in fome perfumes is there more delight,  
 Then in the breath that from my Mistres reekes.  
 I loue to heare her fpeake, yet well I know, 9  
 That Muficke hath a farre more pleafing found:  
 I graunt I neuer faw a goddeffe goe,  
 My Mistres when fhee walkes treads on the ground. 12  
 And yet by heauen I thinke my loue as rare,  
 As any fhe beli'd with falfe compare.

- 
- |   |  |
|---|--|
| 1. <i>the Sunne</i> ] Quoted by Tuck.                   | <i>damaskt,</i> ] <i>Damask</i> , Gild.-Evans.                             |
| 2. <i>Currall</i> ] Ben., Lint. ' <i>Coral</i> '        | <i>damask'd</i> Sta., Tuck.  |
| Tuck. <i>Coral</i> The rest.                            | 7. <i>perfumes</i> ] Quoted by Tuck.                                       |
| <i>lips</i> ] Ben.-Evans, Tyler. <i>lips</i> '          | <i>is there</i> ] <i>there is</i> Gild. <sup>2</sup> , Sew. <sup>2</sup> - |
| Cap. and the rest.                                      | Evans.   |
| 3, 4. <i>snow, wiers</i> <sup>1</sup> ] Quoted by Tuck. | 10, 11. <i>Musicke, goddesse</i> ] Quoted                                  |
| 5. <i>Roses</i> ] Quoted by Tuck.                       | by Tuck.   |
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T. L. BEDDOES, May 13, 1827 (a letter in his *Works*, 1935 ed., p. 632): [Sh.] was probably too well acquainted with the tricks of Authorship, too intimate with the artifice and insincerity of poetry, to think of availing himself of it in any serious passion at this time of his life (see Sonnet 130). [I. e. at the age of forty.]—CONRAD (*Archiv*, 1879, LXI, 395 f.): It is the most eloquent testimony of his [Sh.'s] healthy and splendid poetic nature, which rises above the commonplace in *everything*, that very early he recognized as such the poetical immorality of his time [i. e. the writing of Petrarchistic sonnets] and was not himself . . . guilty of a similar breach of taste.—HENSE (*Shakespeare*, 1884, p. 126) has the far-fetched idea that in 130 Sh. was parodying Daniel's *Delia*, 1592, sonnet 18 (1930 ed., p. 19), "Restore thy tresses to the golden Ore."—BRANDES (*William Sh.*, 1898, I, 329): Shakespeare has made it abundantly clear . . . that the lady was no beauty. [This idea, often repeated, is refuted by the final couplet. The "thousand errors" that the poet's eyes see in her (141.2) may, or may not, concern her beauty or lack of it; but Sh. does not say *here* that his mistress's breasts are dun in color, her hairs black wires, her breath bad, her voice unpleasing, her feet flat. Yet JORDAN and others (see II, 242 f., 272) have made this "lady," whose beauty and charm needed no false comparisons, a negress. On the other hand, STRAFFORELLO (*Curiosità ed*



*amenità*, 1889, p. 166) calls her "una bella giovane donna," and TUCKER (ed. 1924) is certainly correct in saying that 130 "is not to be taken as intended in any way to disparage his mistress; on the contrary, though she will not bear these insincere comparisons she is as 'rare' as any 'she.' "—LEE (ed. 1907) and others think that 130 was written in ridicule of Lodge's *Phillis*, 1593, sonnet 8 (1904 ed., II, 6), "No stars her eyes to clear the wandering night, But shining suns of true divinity. . . . No coral is her lip, no rose her fair."—BERNARD SHAW (*Misalliance*, etc., 1914, p. 118) cites 130 as an example of Sh.'s "unbearable power of extracting a grim fun from everything" and of "the sort of compliment from which" the dark woman "was never for a moment safe with" Sh.—ERNST VOEGE (*Mittelbarkeit . . . in der Lyrik*, 1932, pp. 118 f.) finds in 66 and 130 almost a fanaticism for truth, truth basically different from Petrarch's manner.—MARGARITHA TURMANN (*Farbenbezeichnungen in der Dichtung der englischen Renaissance*, 1934, p. 65) notes that by a witty juggling of words and meanings, which can make a certain color its opposite, Sh. interprets *black* as the symbol of beauty, and thus lifts the lovely woman he is describing into the realm of poetic elegance and transfiguration. Here the height of unreality is achieved; none can go beyond this.—C. L. FINNEY (*Evolution of Keats's Poetry*, 1936, I, 370) says that 130 suggested Keats's uncompleted poem beginning "Oh, I am frighten'd with most hateful thoughts."—BROOKE (ed. 1936): Since it is in part a satire on them, [130] is the richest of all Shakespeare's sonnets in legitimate parallels with the work of other sonneteers.—T. H. MCNEAL (*S. A. B.*, 1940, XV, 211-214) argues—none too convincingly, in my opinion—that in 130 Sh. "draws the bow . . . for a target more particular than Elizabethan sonneteers in general—that the arrow is meant for *A Most Rare and Excellent Dreame*," a poem in *The Phoenix Nest*, 1593, usually attributed to Robert Greene; while FRANCIS UTLEY sends me a long list of "satirical panegyrics in which lovers catalog the uglinesses instead of the charms of their ladies," a list beginning with Horace and including verses by or ascribed to Chaucer, Lydgate, Dunbar, Villon, George Turberville, and others. "It is strange," he remarks, "that Shakespearean editors have not observed these traditional prototypes of Sonnet 130."—Many commentators compare the ridicule of contemporary sonnet writing here and in 21.

1. **nothing**] SCHMIDT (1875): Not at all. [See 123.3 n.]—The statement in this line is contradicted by 132.5-9. Contrast *Poems, Written by the . . . Earl of Pembroke*, 1660, sig. D4,

One Sun alone moves in the skye,  
Two Suns thou hast, one in each eye;  
Onely by day that sun gives light,  
VWhere thine doth rise, there is no night.

4. **If haires be wiers**] KRAUSS (*Jahrbuch*, 1881, XVI, 197) quotes many other examples of this comparison; as, *King John*, III.iv.64, and Spenser's *Faery Queen*, II.iii.30, III.viii.7.—VERITY (ed. 1890) gives further references from Spenser, Barnes, Marlowe, Peele, and others, and inquires: Was it something in the Elizabethan *coiffure* which suggested the comparison? The hair may have been stiffened until it really looked like wire.—HORACE DAVIS (*Critic*, 1893, n. s., XXII, 419) adds further uses by James I of Scotland (1425), Gascoigne, Lodge, John Wootton, Chapman, and others.—D. E. OWEN (*Rela-*

tions of the Elizabethan Sonnet Sequences to Earlier English Verse, 1903, p. 6) adds Lydgate's *Temple of Glas*, line 271 (ed. J. Schick, 1891, p. 11), and *Reson and Sensuallyte*, line 1576 (ed. Ernst Sieper, 1901, I, 42).—KATHLEEN M. LEA (*M. L. R.*, 1925, XX, 397 f.): The constant comparison of hair to golden wire . . . offends as often in Spenser as in the sonnet sequences to Parthenophil, Phyllis, Fidessa, Chloris and Delia. . . . A more artistic justification . . . [for it] seems to be in Peele's conception of Absalom [*The Love of King David and Fair Bethsabe*, 1599, sig. D4]. . . .

"Thou faire young man, whose haire shine in mine eye  
Like golden wyers of Dauids yuorie Lute. . . ."

It is possible that from the art of painting and the goldsmith craft of Italy, perhaps even from the fashions of the age, Elizabethans in their appreciation of hair were conscious of a latent suggestion which is now lost for us.—E. C. WILSON (*England's Eliza*, 1939, p. 259 n.): Elizabeth's notorious red wig to which the years drove her may . . . well have been the inspiration of some of the countless "golden wyres" of her poets.

5. **damaskt**] SCHMIDT (1874): Of a mingled red and white. [So NEILSON and HILL (ed. 1942).]—*N. E. D.* (1894): Having the hue of the damask rose. [This example is the first cited.]—POOLER (ed. 1918) on the foregoing note: [*Damaskt*] also meant "variegated," and Schmidt is probably right.

8. **reekes**] MASSEY (ed. 1866, p. 369 n.): [*Reekes*] is meant to be repulsive, and conveys a coarse idea. . . . Here it would have been strong enough if the lady *had* been a Black. [She *was* according to some critics: see II, 242 f. 272.]—SCHMIDT (1875): Emits vapour, steams.—*N. E. D.* (1905), citing this line: Is emitted or exhaled.

11.] TUCKER (ed. 1924): To 'walk like a goddess' is at least as old as Virgil's *vera incessu patuit dea* [*Aeneid*, I, 405].—How a goddess "goes" (see 51.14 n.) is told in *Venus*, line 1028, "The grasse stoops not, she treads on it so light."

13. **rare**] SCHMIDT (1875): Extraordinary; very praiseworthy.

14. **she**] For this pronoun, meaning the noun "woman," see ABBOTT (1870, p. 149).



## 131

THOU art as tiranous, fo as thou art,  
 As thofe whose beauties proudly make them cruell;  
 For well thou know'ft to my deare dotting hart 3  
 Thou art the faireft and moft precious Iewell.  
 Yet in good faith fome fay that thee behold,  
 Thy face hath not the power to make loue grone; 6  
 To fay they erre, I dare not be fo bold,  
 Although I fweare it to my felfe alone.  
 And to be fure that is not falfe I fweare 9  
 A thoufand grones but thinking on thy face,  
 One on anothers necke do witneffe beare  
 Thy blacke is faireft in my iudgements place. 12  
 In nothing art thou blacke faue in thy deeds,  
 And thence this flaunder as I thinke proceeds.

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|--|--|
| 1. <i>art as</i> ] <i>art a</i> Ben. <i>art</i> Gild. <sup>2</sup> ,<br>Sew. <sup>2</sup> -Evans.  | Har.).   |
| 2. <i>so as</i> ] <i>yes so</i> Gild. <sup>1</sup> , Sew. <sup>1</sup> <i>so</i><br>Gild. <sup>2</sup> , Sew. <sup>2</sup> -Evans.   | 9. <i>sweare</i> ] Ben., Lint., Har.<br><i>swear</i> ; Gild. <sup>2</sup> , Sew. <sup>2</sup> -Evans. <i>swear</i> ,<br>The rest.  |
| 3. <i>deare dotting</i> ] Hyphened by<br>Walker conj. ( <i>Critical Examination</i> ,<br>1860, I, 36), Sta., Del., Dyce <sup>2</sup> , Dyce <sup>2</sup> ,<br>Huds. <sup>2</sup> , Tuck., Brk., Kit. | 11. <i>on</i> ] <i>one</i> Gent.<br><i>beare</i> ] <i>bear</i> , Gild. <sup>1</sup> , Sew. <sup>1</sup> , Var.,<br>Coll., Huds. <sup>1</sup> , Del., Wh. <sup>1</sup> , Hal. <i>bear</i> :<br>Gild. <sup>2</sup> , Sew. <sup>2</sup> -Evans. <i>bear</i> —Cap. |
| 5. <i>Yet...faith</i> ] <i>Yet...faith</i> , Cap.,<br>Mal.+ (except Wynd., Beech., Wal.,   | 12, 13. <i>blacke, fairest</i> ] Quoted by<br>Tuck.  |
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1. *tiranous*] SCHMIDT (1875) and ONIONS (1911) explain as "cruel," "pitiless."

*so . . . art*] BEECHING (ed. 1904): Being, as thou art, black and not beautiful. [So NEILSON and HILL (ed. 1942), but a better gloss would be, "black and not fair."]—TUCKER (ed. 1924): Even with your 'black,' and therefore conventionally unbeautiful, appearance.

2. *proudly*] POOLER (ed. 1918): Through pride in these beauties.—TUCKER (ed. 1924) paraphrases the line: As those in whose case *beauty* (to which you have, it is said, no claim) makes them cruel through *pride* (which they have some right to feel). [See the introduction to 141.]

3. *deare*] *N. E. D.* (1894), citing this line: Fond, loving.

5. *Yet . . . faith*] WYNDHAM (ed. 1898): Generally punctuated, 'Yet, in good faith[.],' But this suggests that 'in good faith' may be an expletive of the author, whereas, of course, it is his tribute to the good faith of his mistress's detractors. [Editorial opinion is against Wyndham here.]

6.] Presumably those who uttered this "slaunder" believed, like "the ould age," that "blacke was not counted faire" (127.1). The poet, however, as

he has made clear in 127, 130, and 132, thinks otherwise, and he refutes the slander in lines 7-14. In his judgment her "blacke is fairest." Sh.'s ideas are reflected in Bishop Henry King's "defence" of his sweetheart (*Poems*, 1664, ed. Lawrence Mason, 1914, p. 40):

Say she were foul and blacker than  
The Night, or Sun-burnt African,  
If lik't by me, tis I alone  
Can make a beauty where was none.

7. **To say]** BROOKE (ed. 1936): To assert (publicly or formally). [So TUCKER (ed. 1924).]

10. **but thinking on]** NEILSON and HILL (ed. 1942): When I but think of.

11. **One . . . necke]** POOLER (ed. 1918): In quick succession. [He compares Florio's Montaigne, 1603, I.40 (Tudor Translations, 1892, I, 284), "all the inventions of torments that could be devised, being redoubled upon him, one in the necke of another." See also Nashe, *The Unfortunate Traveler*, 1594 (1910 ed., II, 262), "Passion vpon passion would throng one on anothers necke."]

12. **in . . . place]** POOLER (ed. 1918): In the place assigned to it by my judgment.—TUCKER (ed. 1924): In the rank (order of precedence) in which my judgment 'places' it; see 79.4, 88.2.

14. **this slaunder]** DOWDEN (ed. 1881) explains as a reference to line 6. So LEE (ed. 1907) and POOLER (ed. 1918).



## 132

THine eies I loue, and they as pittying me,  
 Knowing thy heart torment me with disdaine,  
 Haue put on black, and louing mourners bee, 3  
 Looking with pretty ruth vpon my paine.  
 And truly not the morning Sun of Heauen  
 Better becomes the gray cheeks of th' Eaft, 6  
 Nor that full Starre that viſhers in the Eauen  
 Doth halfe that glory to the ſober Weſt  
 As thoſe two morning eyes become thy face: 9  
 O let it then as well beſeeme thy heart  
 To mourne for me ſince mourning doth thee grace,  
 And fute thy pitty like in euery part. 12  
 Then will I ſweare beauty her ſelfe is blacke,  
 And all they foule that thy complexion lacke.

2. *heart*] *heart*, Mal., Var., Ald., Knt.<sup>1</sup>, Bell, Coll.<sup>3</sup>

*torment*] Lint., Mal., Var., Ald., Knt.<sup>1</sup>, Bell, Coll.<sup>3</sup>, Tuck., Har. *torments* Walker conj. (*Critical Examination*, 1860, III, 365) and the rest.

*disdaine*,] *disdain*; Mal., Var. Ald., Knt.<sup>1</sup>, Bell.

6. *th'*] *the* Gild.<sup>2</sup>+ (except Har.).

9. *morning*] *mourning* Gild.+ (except Rid.).

12. *like*] *'like* Allen conj. (Cam.<sup>2</sup>), But.

KRAUSS (*Jahrbuch*, 1881, XVI, 187 f.) calls 132 an adaptation of Sidney's *Astrophel and Stella*, 1591, sonnet 7 (1922 ed., II, 245), "When nature made her chiefe worke, *Stellas* eyes, In collour blacke, why wrapt she beames so bright?"

1, 2.] See Textual Notes.—MALONE's punctuation (ed. 1780), *they*, . . . *me*, . . . *heart*, . . . *disdain*; was designed to make *they* the subject of both *torment* and *Haue* (line 3). Most later editors retain the Q punctuation of line 2, so that *they* becomes the subject of *Haue*, *heart* of *torments*.—COLLIER (ed. 1843), ignoring the fact that BENSON and all but one other editor before Malone had read *torments*, puts that singular verb in his own text, a "judicious emendation" which he attributes to "an intelligent correspondent who signs himself J. O'Connell." He explains line 2 as appositional to *they* (=the eyes).—HUDSON (ed. 1856), who is followed by DYCE (ed. 1857), likewise says: We are indebted to a correspondent of Mr. Collier for the judicious change.—TUCKER (ed. 1924) objects to *torments*: The word [*torment*] is infinitive; cf. e. g. 'I have known her torment him.'—Editorial opinion supports the singular form.

3, 4.] A poem, "Upon his Mistris's black Eye-browes," in *Choice Drollery*, 1656 (ed. J. W. Ebsworth, 1876, p. 53), says, "their Sable seemes to say They mourn for those their glances slay."

5. **morning**] TUCKER (ed. 1924): With a punning play on 'mourning' (l. 9); cf. 84.5.—See the notes on line 9.

5-9.] See 1.5-8 n. and 130.1 n.—In these lines Sh. makes the "false compare" at which he had mocked in 130.1. Comparing his mistress's eyes to the sun and the planet Hesperus, or Venus, he likewise contradicts the pronouncements in 21. Whether the dark woman was beautiful or not (see the introductions to 130 and 141), she had lovely eyes (see also 127.9-14, 139.10) and ample powers of fascination.

7.] ALWIN THALER (*Sh.'s Silences*, 1929, p. 203) compares Milton, *Paradise Lost*, IV.355 (1899 ed., p. 143), "the stars that usher evening."

9. **As**] TUCKER (ed. 1924) remarks on the comparison, which goes back to lines 6 and 8: The laxity in either instance was less felt when 'as' could either follow comparatives or be used for the relative 'that'; cf. *Oth[ello]*. 5.2.162 'half the power . . . as. . . .'

**morning**] DOWDEN (ed. 1881): Probably a play was intended on . . . "morning sun" and "mourning eyes." [He compares *The Taming of the Shrew*, IV.v.31 f., "What stars do spangle heaven with such beauty As those two eyes become that heavenly face?"]—RIDLEY (ed. 1934): It matters little whether we read . . . [*morning*] or *mourning* . . . , since a pun is intended.—See the note on line 5.

12.] SCHMIDT (1875) defines *sute*: Clothe, dress. [See 127.10.]—POOLER (ed. 1918): Let your heart too pity me and wear mourning.—TUCKER (ed. 1924) explains *sute* . . . *like* as "clothe it alike, make it in keeping," calling *like* an adverb.



## 133

**B**eshrew that heart that makes my heart to groane  
 For that deepe wound it giues my friend and me;  
 I'ft not ynough to torture me alone, 3  
 But flaue to flauery my sweet'ft friend must be.  
 Me from my selfe thy cruell eye hath taken,  
 And my next selfe thou harder hast ingrossed, 6  
 Of him, my selfe, and thee I am forsaken,  
 A torment thrice three-fold thus to be crossed:  
 Prifon my heart in thy steele bosomes warde, 9  
 But then my friends heart let my poore heart bale,  
 Who ere keepes me, let my heart be his garde,  
 Thou canst not then vse rigor in my laile. 12  
 And yet thou wilt, for I being pent in thee,  
 Perforce am thine and all that is in me.

- 
3. *alone*] *along* Ben. *thus to be thrice* Godwin conj. (p.  
 4. *sweet'st*] *sweetest* Gild., Sew.<sup>2</sup>- 149 n.).  
 Evans, Bell, Ktly. *sweet* Sew.<sup>1</sup> *thus*] *not* Ew.  
*be.*] *be?* Gild. + (except Har.). 9. *steele bosomes*] Hyphened by  
 8. *torment...be*] *threefold torment*, Ktly.
- 

BEECHING (ed. 1904): This sonnet treats, from the woman's point of view, the same subject as Sonnets 34, 35, 40-42. [Comparatively few persons have agreed with this statement. POOLER (ed. 1918) calls 133 a continuation of 132.]

1.] Compare 131.6-14.

4. *to slavery*] CASE (in Pooler, ed. 1918): To his enslaved friend's condition.

6. *next*] SCHMIDT (1875): Nearest in degree or relation.—POOLER (ed. 1918) glosses *my next selfe* "my friend, *alter ipse*."—The poet means *that other mine* of 134.3.

*ingrossed*] SCHMIDT (1874): Taken the whole of.—POOLER (ed. 1918) explains *harder . . . ingrossed*: *I. e.* have captured and hold even more securely; "engross" was to monopolise or "corner" some commodity, leaving nothing for others.

8. *crossed*] DOWDEN (ed. 1881) cites 34.12 (see its Textual Notes) and 42.12.

9.] VERITY (ed. 1890) compares Barnes, *Parthenophil and Parthenophe*, 1593, sonnet 16 (1904 ed., I, 179), "mine Heart, in her body lies imprisoned." See 109.4 n.

11.] POOLER (ed. 1918): Whoever may be my gaoler, let my heart secure my friend against imprisonment by suffering in his place. [But *garde*, as *N. E. D.* (1900) and TUCKER (ed. 1924) show, means guard-room or guard-house.]

12.] BROOKE (ed. 1936): You cannot then make my imprisonment seem too harsh.

13, 14.] TUCKER (ed. 1924): In imprisoning me, you are imprisoning all that is *in* me, and he is in my heart; therefore whatever harshness you show to *me* affects him also, and I shall feel for *him* any rigour which I should not feel for myself.



## 134

SO now I haue confest that he is thine,  
 And I my selfe am morgag'd to thy will,  
 My selfe Ile forfeit, so that other mine, 3  
 Thou wilt restore to be my comfort still:  
 But thou wilt not, nor he will not be free,  
 For thou art couetous, and he is kinde, 6  
 He learnd but furetie-like to write for me,  
 Vnder that bond that him as fast doth binde.  
 The statute of thy beauty thou wilt take, 9  
 Thou vsurer that put'st forth all to vse,  
 And sue a friend, came debter for my sake,  
 So him I loose through my vnkinde abuse. 12  
 Him haue I lost, thou hast both him and me,  
 He paies the whole, and yet am I not free.

3. *My selfe*] Ben.-Sew., Tuck.  
 conj. *Myself* The rest.

4. *restore to be*] Ben., Tuck., Rid.,  
 Kit., Har. *restore to me* Gild.<sup>1</sup> *re-*  
*store to me*, Gild.<sup>2</sup>-Evans. *restore, to*  
*be* The rest.

9. *thy*] *my* Bell.

11. *came*] '*came* Cap. *come* Tuck.

conj..

14. *am I*] *I am* Ben., Gild.-Evans,  
 Tyler.

LEE (ed. 1907): The legal terminology in . . . [134, as in 87] closely resembles that employed by Barnes in his *Parthenophil* [1593], Sonnets viii, ix, and xi, where "mortgage," "bail," "forfeit," "forfeiture," "deed of gift" are all applied to the mistress' hold on the lover's heart. [Lee observes that in his *Gulling Sonnets*, nos. 7, 8, Sir John Davies (1876 ed., II, 61 f.) ridicules "this sort of phraseology."]—TUCKER (ed. 1924): [134 has] a humorous vein of double meaning. The woman has compelled both men to render carnal service to her beauty. She insists upon having in that relation the friend as well as the poet, whose service does not satisfy her claim. He playfully pleads that his friend has merely acted for him (cf. 40.5-6), and that he is quite willing to take the whole burden upon himself, if she will give up the friend. But neither she nor the friend is so inclined.

2.] LEE (*Fortnightly*, 1898, LXIX, 220) explains as mortgaged "to her personality in which 'will,' in the double sense of stubbornness and sensual passion is the strongest element."—*Will* can mean "carnal desire or appetite," according to *N. E. D.* (1926), which gives only two modern examples, both from Sh. It could also mean here "intention," "purpose." Lee, of course, wishes to get rid of any possible reference to the name *Will* here and in 135, 136, and 143, lest it injure his argument for Southampton as the friend (see p. 346, below, and II, 201). See the introduction to 135 for less pleasant supposed

meanings of *will*.—CLARKSON and WARREN (*Law of Property*, 1942, p. 152): Shakespeare mentions "mortgage" only once, and in this instance the allusion is metaphorical.

3. so] See 70.5 n.

other mine] DOWDEN (ed. 1881): My *alter ego*. [So LEE (ed. 1907).]—BEECHING (ed. 1904): That other who is mine.—POOLER (ed. 1918): That other myself. [He compares 133.6.]—TUCKER (ed. 1924) says that it "cannot" have this last meaning. He oddly substitutes, "That remainder of what is mine."

5. wilt not] POOLER (ed. 1918): *Sc.* restore him.

7, 8.] TUCKER (ed. 1924): He had not been taught the full meaning of the document which he was endorsing.

7-14.] L. J. MILLS (*One Soul*, 1937, p. 241): The suggestion is that the friend had gone to woo the lady for the poet and, according to friendship convention (as in [Greene's] *Tullies Loue* [*Ciceronis Amor*, 1589]), the lady fell in love with the messenger.

9.] MALONE (ed. 1780): *Statute* has here its legal signification, that of a security or obligation for money.—VERITY (ed. 1890): You will put the statute into execution and claim the letter of your bond, like a very Shylock.

10. vse] See 6.5 n.

11. came] PALGRAVE (ed. 1865): Who became. [See 4.4 n.]

12. my vnkinde abuse] BEECHING (ed. 1904): This unkind ill-treatment of me.—LEE (ed. 1907): The unkind way in which I have been deluded.—POOLER (ed. 1918): The unkind abuse or ill-treatment which I have received from you; "my" = inflicted on me.—TUCKER (ed. 1924): Viz. in allowing him to become surety.

14.] POOLER (ed. 1918): As surety he is liable for my debt, but we should not both have to pay.



## 135

WHO euer hath her wifh, thou haft thy *Will*,  
 And *Will* too boote, and *Will* in ouer-plus,  
 More then enough am I that vexee thee ftill, 3  
 To thy fweet will making addition thus.  
 Wilt thou whole will is large and fpacious,  
 Not once vouchsafe to hide my will in thine, 6  
 Shall will in others feeme right gracious,  
 And in my will no faire acceptance fhine:  
 The fea all water, yet receiues raine ftill, 9  
 And in aboundance addeth to his ftore,  
 So thou beeing rich in *Will* adde to thy *Will*,  
 One will of mine to make thy large *Will* more. 12  
 Let no vnkinde, no faire befeechers kill,  
 Thinke all but one, and me in that one *Will*.

1. *Will*] Roman (capitalized) in Mur., Ew., Kit. Roman (l. c.) in Mal., Var., Ald., Knt., Bell, Dyce<sup>1</sup>, Wh., Beech. Quoted (capitalized) by Glo., Cam., Rol., Herf., Pool., Tuck., Rid. Italics (capitalized) kept by the rest.

2. *Will*, *Will*] Roman (capitalized) in Mur., Ew., Wh.<sup>2</sup>, Kit. Roman (l. c.) in Mal., Var., Ald., Knt., Bell, Dyce<sup>1</sup>. Quoted (capitalized) by Glo., Cam., Rol., Herf., Beech., Pool., Tuck., Rid. *Will* (italic), *will* (roman) Wh.<sup>1</sup> Italics (capitalized) kept by the rest.

3. *am I*] *I am* Hal. conj.

4. *will*] *Will* (italic) Lint.

6, 8. *thine,...shine:*] Ben., Har. *thine,...shine?* Lint. *thine?...shine?* The rest.

8. *in*] *on* But.

11. *Will*, *Will*] Roman (capitalized) in Mur., Ew., Kit. Roman (l. c.) in Mal., Var., Ald., Knt., Bell, Dyce<sup>1</sup>, Wh., Beech. Quoted (capitalized) by Glo., Cam., Rol., Herf., Pool., Tuck.,

Rid. Italics (capitalized) kept by the rest.

12. *Will*] Roman (capitalized) in Mur., Ew., Kit. Roman (l. c.) in Mal., Var., Ald., Knt., Bell, Dyce<sup>1</sup>, Wh., Beech. Quoted (capitalized) by Glo., Cam., Rol., Herf., Pool., Tuck., Rid. Italics (capitalized) kept by the rest.

13. *Let no vnkinde, no*] *Let no unkind* "No" Dow. conj., Sharp, Tyler conj., Oxf., Yale, Brk. *Let no unkind no* Tyler, Beech., Kit. *Let no unkindness* But., Wal., Pool. conj., Fort. *Be not unkind, no* (or *nor*) Pool. conj. *Let 'No' unkind no* Tuck.

*faire*] *your* Tyler conj.

*beseechers*] *beseecher* 1796 ed.

*kill*] *skill* Rossetti conj.

14. *Will*] Roman (capitalized) in Mur., Ew., Bell, Wh.<sup>2</sup>, Kit. Quoted (capitalized) by Glo., Cam., Rol., Herf., Beech., Pool., Tuck., Rid. Italics (capitalized) kept by the rest.

On the four instead of seven rimes in this sonnet see the introductory note to 3.—Translators have difficulty with the puns in 135, 136, 143, and several have omitted all three sonnets.—POOLER (ed. 1918): If this sonnet is not Shakespeare's, the movement of his verse is wonderfully imitated.

STAUNTON (ed. 1860) thinks that Sh. is not only playing on his own name in 135 and 136 but also upon "the prenomen of . . . 'Mr. W. H.'"—MASSEY (ed. 1866, p. 371) says that "the lady's Will is a personification of her wilfulness; the speaker's 'Will' is his name. . . . His plea is that the lady should love his 'Will'—himself—rather than hers, and have his 'Will' instead of her own, by making *him her* 'Will.' " Hence Massey prints Will in lines 1, 2, 4, 5, 7, 11, 'Will' in lines 6, 8, 'Will' and Will in line 12, 'WILL' in line 14.—DOWDEN (ed. 1881): [In 135, 136, 143, Q] marks by italics and capital W the play on words, Will=William (Shakspeare), *Will*=William, the Christian name of Shakspeare's friend (? Mr. W. H.), and Will=desire, volition.—APPLETON MORGAN (*Sh. in Fact*, 1888, p. 31; see also his *Shakespearean Myth*, 1881, p. 276) is uncertain whether *will* refers to Sh., to Mr. W. H., or "to a 'willy' (which is said to have been the slang for 'poet' in those days)." Such a meaning is unknown to the dictionaries.

TYLER (ed. 1890) compares John Davies of Hereford's dedication to Pembroke of his *Select Second Husband for Sir Thomas Overbury's Wife*, 1616 (Grosart's Davies, 1878, II, i, 4):

Wit and my *Will* (deere Lord) were late at strife,  
To whom this *Bridegroom* I for *grace* might send. . . .  
*Wit*, with it selfe, and with my *Will*, did warre:  
For *Will* (good-*Will*) desir'd it might be *YOU*. . . .

—Similar puns occur in *The Whipper of the Satire*, 1601, sig. A6:

Had I a Child (though bearing name of *Will*)  
He should not tie that VWill vnto himselfe:  
Selfe-will is nought, tis bad, tis passing ill,  
Should *Will* in that will ioy, I'de ierke the elfe.

—TYLER (*Literature*, 1897, I, 150) says that 135 "has reference to at least three 'Wills,' " Sh., Herbert, Sir William Knollys (a wooer of Mary Fitton).—WILLIAM ARCHER (*Fortnightly*, 1897, LXVIII, 833): Can anything be clearer than . . . the fact that Shakespeare is playing upon the "will" of his mistress, and the names of at least two "Wills," her lovers? . . . The only doubtful point . . . is whether there be not a *third* "Will," a third lover in the case . . . but the whole thing is flatly meaningless unless there are *two*.—LEE (*Life*, 1898, p. 416) dismisses "fantastic assumptions" like Archer's. He paraphrases 135 thus (pp. 421 f.): In the opening words . . . the poet prepares the reader for the punning encounter by a slight variation on the current catch-phrase 'A woman will have her will'. . . . The lady has not only her lover named Will, but untold stores of 'will'—in the sense alike of stubbornness and of lust. . . . To the lady's 'over-plus' of 'will' is punningly attributed her defiance of the 'will' of her suitor Will to enjoy her favours. At the same time 'will' in others proves to her 'right gracious,' although in him it is unacceptable. . . . —Again LEE (*Fortnightly*, 1898, LXIX, 217) insists that the wording of 135, 136, and 143 "proves beyond reasonable doubt that the poet was the only lover named Will . . . and that no reference whatever is made there to any other person of that name." Much doubt (even if unreasonable) has persisted.—BUTLER (ed. 1899, p. 175) thinks all the *Will's* in lines 1, 11, 12, and probably 4 refer to Sh., both those in line 2 to Mr. W. H.—Unaffected by



his critics LEE (ed. 1907) writes once more: Cf. John Davies' *Summa Totalis* (1607) [Grosart's Davies, 1878, I, b, 24-26], where in the last twenty-six stanzas the substantive "Will" is used thirty times; it is italicised with the initial capital twelve times, and has the initial capital without the italics sixteen times; such are mere typographical vagaries. . . . [I have not checked these figures, but *Will* in Davies refers to God's as opposed to man's will.] Here [in 135] the quibbling mainly revolves about the word in the sensual significance of "lust" and its colloquial employment as the poet's Christian name. . . . There is small ground for assuming that any reference is anywhere made to a second lover of the lady . . . [named Will].—As I have pointed out in the introduction to 134, Lee was obsessed by the fear that to admit the presence of more Will's than Sh. himself would injure the cause of Southampton as the friend. Yet FORT (*R. E. S.*, 1927, III, 412) and BROOKE (ed. 1936, pp. 337 f.), both as confirmed addicts to the Southampton theory as Lee, have no such fears. It is "certainly correct," Fort tells us, that in the *Will's* Sh. is speaking of himself, his rival, and the dark woman's husband, though the rival was "not necessarily" named William. Brooke admits three *Will's* without hesitation—Sh. himself, the dark woman's husband, and a man (*not* Sh.'s friend) whom she is pursuing. See also his note on line 13, below.—ROBERTSON (*Problems*, 1926, p. 48): [135, 136, and 143 may] have referred to a "Willoughby," called "Will" by his friends.—FLATTER (*Sh.'s Sonette*, 1934, p. 12): At least one of Shakespeare's friends must have been called William (Will). . . . [In 135 and 136] two or three "Wills" are courting the lady, whereby the pun arises that *Will* does not mean only will but also, erotically, lust.—ADAMS: Since this sonnet must be understood in connection with sonnets 136 and 152, it seems clear that the poet is addressing a married woman whose husband's name is Will. I see no reason for adding to this conventional triangle a third man who also bears the name Will. In lines 1 f., the first *Will* = carnal desire, the "*Will* to boot" = her husband, and "*Will* in over-plus" = the poet. Sonnet 143 is not connected with this sonnet, for it represents the friend as being chased and as successfully escaping.—On these matters see also the notes to lines 1 f.

Though CONRAD (*Archiv*, 1878, LIX, 252) had commented on the probable obscenity of lines 5 f., KELLNER (*Sh.-Wörterbuch*, 1922) started a new trend by defining will in "134-136" as "*membrum virile*."—Without reference to any authority TUCKER (ed. 1924) remarked: WILL is played upon in three senses, viz. (1) *Will* as the Christian name of the husband and also of the two lovers (one being the poet), (2) *will* as libidinous desire, (3) *will* as a cant term for *membrum pudendum*. Commentators who have thought fit to discuss these trivial pieces [135, 136] have apparently been innocent of any knowledge of the third use, though on it depends any coherent interpretation.—Reviewing Tucker in 1925 (*Revue anglo-américaine*, II, 544 f.) C.-M. GARNIER observed that such a meaning for *will* makes 135 and 136 clearer, but he wishes (as others will wish) that some authority were given for it.—FORT (*Time Scheme*, 1929, p. 144) adds that "there may also be a 'double entendre' in one place [where *will* is used] of a coarse kind."—STALKER (*Sh. and Tom Nashe*, 1935, p. 40) next combined the Kellner-Tucker explanations, though without referring to either: In these two sonnets "Will" is used for the male and female organs of generation.—*N. E. D.* (1926) lends no countenance to the Kellner-Tucker-



Stalker glosses. JOSEPH WRIGHT (*English Dialect Dictionary*, 1905, VI [Supplement], 178), however, defines *willy* as "the male organ; a slang name for a child's penis," referring to its use in Cumberland and Westmorland; and from him ERIC PARTRIDGE (*Dictionary of Slang*, 1938) repeats the definition.—KELLNER (*E. S.*, 1933, LXVIII, 77 f.): 135 and 136 are an excellent proof that the fixed idea of the biographical hypothesis becomes a hindrance for unprejudiced interpretation. Since sonnet studies exhaust themselves in identifying the friend and the dark beauty, very little has been done to discover the actual meaning of the poems. . . . The arbitrary acceptance of a rival named Will and even of a husband of the same name . . . [would be satisfactory enough] if the hypothesis explained the poems sufficiently, but . . . with the acceptance of two or three Williams the poems become still more puzzling than ever.—FRIPP (*Shakespeare*, 1938, II, 716): [In 1609 Sh.'s] lightest effusions would find purchasers, and even the 'Will' sonnets would not be suffered to die. And with regard to such compositions, *Qui s'excuse s'accuse*, 'Sportive blood' must take the consequences. The Poet was content to leave his credit to his contemporaries.

1. Will] DOWDEN (ed. 1881) explains as "desire," though admitting that it may also refer to the dark woman's husband.—SARRAZIN (*William Sh.'s Lehrjahre*, 1897, p. 154) compares the second eclogue in Sidney's *Arcadia*, 1590, book II (1912 ed., I, 339), "Your will is will; but *Reason* reason is. Will hath his will, when *Reasons* will doth misse."—WYNDHAM (ed. 1898): *Will* . . . stands for 'desire' and the name of the Friend.—BEECHING (ed. 1904): If "will" in line 1 were a proper name, we should expect in line 4 "thy sweet wills."

2.] DOWDEN (ed. 1881): "*Will* in overplus" means Will Shakspeare, as the next line shows . . . ; [*Will too boote*] is Shakspeare's friend. [So VERITY (ed. 1890) and REED (ed. 1923).]—WYNDHAM (ed. 1898) sees only one *Will* here: L. 2 adds [to line 1] the name of the Poet, and then states that this addition is also an excess.—BEECHING (ed. 1904, p. xxxvii): The third *Will* here must be Shakespeare, because "*Will* in overplus" corresponds to "more than enough am I"; and few critics with the 143d sonnet also in mind would hesitate to refer the second *Will* to Shakespeare's friend, for whom the "dark lady" had been laying snares. . . . The balance of the line makes it almost necessary that, as "*Will* in overplus" must be a proper name, "*Will to boot*" should be a proper name also. And that there are more *Wills* than one concerned in the matter is made more evident still by . . . [lines 7 f., 13 f.].—FORT (*Time Scheme*, 1929, p. 145) gives his interpretation of lines 1 f.: Whoever has a wish, you get your wish (i. e. my friend whom you are pursuing) and you have your husband in your power and you have me.—BROOKE (ed. 1936) takes *Will too boote* "to be the *Will* whom the lady is pursuing" in 143.—For further details about the *Will's* see the introductory notes above.

4. making addition thus] POOLER (ed. 1918): *I. e.* by adding myself.

5.] BEECHING (ed. 1904): For "will" in the sense of carnal desire . . . compare *Lear*, IV, vi, 278: "O indistinguish'd space of woman's will!"

5, 7.] On the rime *spat-i-ous:grac-i-ous*, "frequent in Shakespeare and his contemporaries," see WALKER (*Critical Examination*, 1860, I, 106).—WYNDHAM (ed. 1898) cites Puttenham's *Art of English Poesy*, 1589 (ed. Willcock and



Walker, 1936, p. 162), where to illustrate "wrong ranging the accent" (see 128.5 n.) he gives "*gratious* for *gratious*."

6.] POOLER (ed. 1918): Perhaps this means—to accept my love under cover of my name; which is also your husband's, or less probably—to unite our desires, include my desire (or myself) among the objects of your will.

8. in my will] POOLER (ed. 1918): In the case of myself whose name is "Will."

9.] The line sounds like a proverb. Similar to it are "The sea complains for want of water," "The sea refuses no river," given by APPERSON (*English Proverbs*, 1929, p. 555) and W. G. SMITH (*Oxford Dictionary of English Proverbs*, 1935, p. 459). Among parallels CONRAD (*Archiv*, 1878, LIX, 252 n.) and DOWDEN (ed. 1881) cite *Twelfth Night*, I.i.10 f., "thy [love's] capacity Receiveth as the sea." LEE (ed. 1907), calling it "a favourite reflection of Shakespeare," compares 3 *Henry VI*, V.iv.8 f., "With tearful eyes add water to the sea And give more strength to that which hath too much." Compare also Meres, *Palladis Tamia*, 1598, sig. 2B3<sup>v</sup>, "a showre falling into the sea seemeth to adde nothing to it."

11-14.] LEE (ed. 1907): The lady being rich in *will* (*i. e.*, obduracy and lustfulness) is bidden increase the abundant store by granting the wish or will of her present lover: "Let not my mistress," the poet concludes, "kill in her unkindness any of her fair spoken suitors. Rather let her think all who beseech her favours incorporate in one alone of her lovers," the writer, Will Sh.

13.] See Textual Notes.—PALGRAVE (ed. 1865), following Q: Let no unkindness, no fairspoken rivals destroy me.—DOWDEN (ed. 1881): If this be the true reading, we must take "unkind" as a substantive, meaning "unkind one" (*i. e.*, his lady). [He explains his conjectural reading, "Let no unkind refusal kill fair beseechers." See LEE, above.]—ROSSETTI (*Lives*, 1885, p. 54) discards the conjecture *skill* of his first edition (1878), and attributes to Dowden his new reading, "Let no unkind, 'No' fair beseechers kill," which, he says, is "palpably correct."—BUTLER (ed. 1899, p. 175) supports his emendation *unkindness*: I am told that the abbreviation "ne," with an elongated e, was in common use for "nesse" at the close of the 16th century. If this "ne" in the MS. was ever so little detached from the foregoing part of the word, it would corrupt readily into the text of Q.—BEECHING (ed. 1904) calls Dowden's reading "ingenious; but the next line, 'Think *all* but one,' seems to require 'no fair beseechers.'"—ALDEN (ed. 1916): Dowden's reading is metrically outrageous. . . . Butler's emendation [*unkindness*] . . . seems to me far from despicable; and if one should combine it with Tyler's "your," the result would be attractive. There is no warrant in usage for taking "unkind" as the abstract noun "unkindness."—POOLER (ed. 1918), following Q: The text seems corrupt. "Unkind" would naturally mean "unkind one"; which makes the entreaty too general. Perhaps we should read *unkindness* (*sc.* on your part) or *Be not unkind*, no (*or nor*). . . . Dowden's conjecture is admirable. . . . Case suggests that "unkind" perhaps = *unkindness*, adding that it is probably too ingenious to say "unnaturalness," "not nature," *i. e.* nature which unlike the sea (l. 9) refuses its like.

14.] TUCKER (ed. 1924): All are 'Wills' and may therefore fairly be treated as one 'Will.'—BROOKE (ed. 1936): Regard all the Wills as one person, and accept me among the rest.—See the note on lines 11-14.

## 136

IF thy foule check thee that I come so neere,  
 Sweare to thy blind foule that I was thy *Will*,  
 And will thy foule knowes is admitted there, 3  
 Thus farre for loue, my loue-fute sweet fullfill.  
*Will*, will fulfill the treafure of thy loue,  
 I fill it full with wils, and my will one, 6  
 In things of great receipt with ease we prooue,  
 Among a number one is reckon'd none.  
 Then in the number let me passe vntold, 9  
 Though in thy stores account I one must be,  
 For nothing hold me, so it please thee hold,  
 That nothing me, a some-thing sweet to thee. 12  
 Make but my name thy loue, and loue that still,  
 And then thou louest me for my name is *Will*.

2. *Will*] Roman (capitalized) in Mur., Ew., Bell, Wh.<sup>2</sup>, Kit. Roman (l. c.) in Mal.<sup>1</sup> Quoted (capitalized) by Glo., Cam., Rol., Herf., Beech., Pool., Tuck., Rid. Italics (capitalized) kept by the rest.

4. *loue-sute sweet*] Ben.-Evans, Har. *love-suit* (sweet) Cap. *love-suit*, *sweet* But. *love-suit*, *sweet*, The rest.

5. *Will*,] Ben., Gild.<sup>1</sup>, Har. (all three italic). *Will* (roman) Mur., Ew., Mal.<sup>1</sup>, Bell, Wh.<sup>2</sup>, Beech., Kit. *Will*. (italic) Del. '*Will*' (roman) Glo., Cam., Rol., Herf., Pool., Tuck., Rid. *Will* (italic) The rest.

*Will*, *will*] *With Will* Adams conj.

6. *I*] *Ay* Cap., Mal. +.

7. *prooue*,] Ben., Gild.-Evans, Cap., Coll.<sup>1</sup>, Coll.<sup>2</sup>, Bell, Del., Wh.<sup>1</sup>, Hal. \**prooue*. Lint., Mal., Var., Ald.,

Knt., Huds.<sup>1</sup>, Coll.<sup>3</sup>, Har. *prove* The rest.

10. *stores*] Ben., Lint., Gild.<sup>1</sup>, Sew.<sup>1</sup> *stores'* Mal., Var., Ald., Knt., Coll., Bell, Huds.<sup>1</sup>, Dyce, Sta., Del., Glo., Wh., Cam.<sup>1</sup>, Oxf., Wynd., Herf., Wal., Yale, Har. *store's* The rest.

12. *nothing me*] *Nothing-me* Gild.<sup>1</sup>, Sew.<sup>1</sup>, Tuck. *nothing*, *me* Huds.<sup>1</sup>, Tuck. conj. *no thing*, *me* Tuck. conj. *some-thing sweet*] *something* (sweet) Cap. *something*, *sweet*, Walker conj. (*Critical Examination*, 1860, III, 365), Dyce<sup>2</sup>, Dyce<sup>3</sup>, Coll.<sup>3</sup>, Huds.<sup>2</sup>, But., Beech., Bull., Kit.

14. *Will*] Roman (capitalized) in Mur., Ew., Mal.<sup>1</sup>, Bell, Wh.<sup>2</sup>, Kit. Quoted (capitalized) by Glo., Cam., Rol., Herf., Beech., Pool., Tuck., Rid. Italics (capitalized) kept by the rest.

HENSE (*Shakespeare*, 1884, p. 125) believes that the tiresome repetition of words in 136 may reflect that love for the strange which is the characteristic of a euphuistic, rather than of a true, taste in art.—On the real or alleged significance of the play upon *will* see the notes to 135.

1. *check*] SCHMIDT (1874): Rebuke, chide.

*come so neere*] SCHMIDT (1874): Touch to the quick.—BROOKE (ed.



1936) paraphrases the line: If this bold address to you . . . [in 135] cause your conscience to upbraid you.—ADAMS: Why not "come so near to your bed"?

2. **Sweare . . . soule**] TUCKER (ed. 1924): BLIND is proleptic: = let it shut its eyes, and then swear to it.—ADAMS: Rather, the Soul, without physical eyes, cannot detect the lie. The Soul is here represented as a guard to her bedroom. "I was thy Will" seems to mean "I was Will your husband." "Is admitted there" (line 3) = "is admitted to your bed."

3, 5. **will, Will**] BEECHING (ed. 1904): [Here the word] means carnal desire.

7. **receit**] SCHMIDT (1875): Power of receiving and containing.—ALDEN (ed. 1916): "Things of great receipt" = large matters.

8, 9.] STEEVENS (ed. 1780) compares *Romeo and Juliet*, I.ii.32 f., "Which, on more view of many, mine, being one, May stand in number, though in reck'ning none."—VERITY (ed. 1890) compares Marlowe and Chapman, *Hero and Leander*, 1598, I.255, V.339 f. (1931 ed., pp. 41, 121), "One is no number," "For one no number is; but thence doth flow The powerful race of number."—BEECHING (ed. 1904) comments on the Steevens parallel: The poet here makes the distinction with the opposite sense; he need not be counted, but must be reckoned with. [Quoted by POOLER (ed. 1918).]—Various commentators cite the *P. & T.*, lines 27 f., "Two distincts, Diuision none, Number there in loue was slaine," on which see Sh.'s *Poems*, 1938, p. 327. See also the notes to 8.13 f.

9, 10.] DOWDEN (ed. 1881): You need not count me when merely counting the *number* of those who hold you dear, but when estimating the *worth* of your possessions, you must have regard to me.

10. **stores**] SCHMIDT (1875) asserts that the word is used only in the singular, and hence should be modernized as *store's*. [But see Textual Notes.]—POOLER (ed. 1918) explains *stores account*: The inventory of your property.

11. **For . . . me**] POOLER (ed. 1918): Regard me as nothing.

12. **sweet**] WALKER's suggestion (see Textual Notes) that *sweet* is a vocative seems, in the light of line 4, reasonable, though only eight editors have adopted it. POOLER (ed. 1918) calls it wrong.

13, 14.] DOWDEN (ed. 1881): Love only my name . . . and then thou lovest me, for my name is Will, and I myself am all will, *i. e.*, all desire.—VERITY (ed. 1890), querying Dowden: I should have thought the sense was: "Let your love be named *Will* (*i. e.* his friend), and then in loving him you must indirectly love me, since my name too is *Will*."—TYLER (ed. 1890): You love your other admirer named "Will." Love the name alone, and then you love me, for my name is *Will*.—LEE (*Fortnightly*, 1898, LXIX, 222 f.): This couplet proves even more convincingly than . . . [135.13 f.] that none of the rivals . . . could by any chance have been . . . called Will. The writer could not in sanity have appealed to his mistress to concentrate her love on his name of Will, had it . . . lacked exclusive reference to himself. [The proof has seemed far from convincing to the majority of commentators.]—THE SAME (ed. 1907): [Sh.'s] final claim to the lady's favours is that he and her ruling passion go by the same name.—ADAMS: The name "Will" referred to in these lines seems to be that of her husband. The poet urges her to be loyal to "Will," a name which includes the poet also.

## 137

**T**Hou blinde foole loue, what doost thou to mine eyes,  
 That they behold and see not what they see:  
 They know what beautie is, see where it lyes, 3  
 Yet what the best is, take the worst to be.  
 If eyes corrupt by ouer-partiall lookes,  
 Be anchor'd in the baye where all men ride, 6  
 Why of eyes falsehood hast thou forged hookes,  
 Whereto the iudgement of my heart is tide?  
 Why should my heart thinke that a feuerall plot, 9  
 Which my heart knowes the wide worlds common place?  
 Or mine eyes seeing this, say this is not  
 To put faire truth vpon so foule a face, 12  
 In things right true my heart and eyes haue erred,  
 And to this false plague are they now transferred.

- 
- |  |  |
|--|--|
| 2. <i>see:</i> ] <i>see?</i> Gild.+ (except Har.).   | 12. <i>face,</i> ] Ben., Lint. * <i>Face</i> ; Gild. <sup>1</sup> ,<br>Sew.-Evans, Har. <i>face?</i> The rest.   |
| 9. <i>plot,</i> ] <i>plot</i> Dyce, Glo., Cam.,<br>Huds. <sup>2</sup> + (except Tyler, Har.). <i>plot</i> .<br>Knt. <sup>2</sup> | 13. <i>right true</i> ] Hyphened by Walker<br>conj. ( <i>Critical Examination</i> , 1860, I,<br>36), Sta., Del., Dyce <sup>2</sup> , Dyce <sup>3</sup> , Huds. <sup>2</sup> ,<br>Bull. |
| 11. <i>this is not</i> ] Quoted by Tuck.<br><i>not</i> ] <i>not</i> , Sew. <sup>1</sup> , Mal.+ (except<br>Har.).                |  |
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LEE (ed. 1907): A typical example of the vituperative sonnet,—a variety which is extremely common in Ronsard and his French and English disciples. [See II, 126.]—POOLER (ed. 1918): Though infinitely better, this sonnet may be addressed to the same person as the two preceding. [The “orthodox” view is that it *was* so addressed.]

4.] POOLER (ed. 1918): Take the worst for the best, suppose his lady to be beautiful and loving.

6.] CONRAD (*Archiv*, 1878, LX, 40) compares *Measure for Measure*, II.iv.4 f., “my invention . . . Anchors on Isabel,” and *Cymbeline*, V.v.393, “Posthumus anchors upon Imogen.”—LUCE (*Sh. the Man*, 1913, p. 17 n.): Otherwise, “the wide world’s commonplace” [line 10].—TUCKER (ed. 1924): [Be] held as by an anchor . . . in a roadstead open to any man’s ship. . . . The verb contains an obvious equivoque.—See II, 366.

7, 8.] POOLER (ed. 1918): Why has love forced my mind to follow my eyes in flattering her?—TUCKER (ed. 1924): Why, because the *eyes* are deceived and anchor themselves there, should their deception make my *heart* also form a wrong judgment and be held fixed?

8.] STEEVENS (ed. 1780) compares *Antony and Cleopatra*, III.xi.57, “My heart was to thy rudder tied by th’ strings.”

9. *that*] Emphatic: *that* place (that woman).



a *seuerall* plot] MALONE (ed. 1780) refers to the discussion of *several* in the Johnson-Steevens Sh., 1778, II, 407. There, annotating *Love's Labor's Lost*, II.i.223, "My lips are no common, though several they be," JOHNSON wrote: *Several* is an inclosed field of a private proprietor; so Maria says, *her lips* are *private property*.—DYCE (ed. 1832): A *several* was a term for an enclosed field, in opposition to an open field or common.—HAZLITT (ed. 1852): A plot severed from common ground, for the benefit of a particular proprietor.—POOLER (ed. 1918): Private, exclusive, so a "several fishery" is one to which the public has no right of access.—CLARKSON and WARREN (*Law of Property*, 1942, p. 89): Rights of pasture were so closely associated with everyday life and were so brought to the fore by the problem of enclosures that the words "common" and "several" had become part of ordinary speech, and the joke employed by Shakespeare was apparently a popular one.

10. *common*] SCHMIDT (1874): Belonging equally to more than one. [See the notes to line 9.]

11. *say . . . not*] TUCKER (ed. 1924): *Say* that such-and-such is *not* the case. [See Textual Notes.]

12. *To put*] POOLER (ed. 1918): So as to put.—TUCKER (ed. 1924): Thereby putting.

*foule*] See 127.6, 132.14.

13, 14.] POOLER (ed. 1918): This may mean—My heart and eyes have in the past judged truth to be a liar and now judge falsehood to be truth. "False plague" seems to mean plague of falseness. They are given over to a disease which renders them incapable of distinguishing.—BROOKE (ed. 1936) explains *false plague*: Punishment, which consists in being false.

## 138

When my loue sweares that she is made of truth,  
 I do beleue her though I know she lyes,  
 That she might thinke me some vntuterd youth, 3  
 Vnlearned in the world's false subtilties.  
 Thus vainely thinking that she thinkes me young,  
 Although she knowes my dayes are past the best, 6  
 Simply I credit her false speaking tongue,  
 On both sides thus is simple truth supprest:  
 But wherefore sayes she not she is vniust? 9  
 And wherefore say not I that I am old?  
 O loues best habit is in seeming trust,  
 And age in loue, loues not t'haue yeares told. 12  
 Therefore I lye with her, and she with me,  
 And in our faults by lyes we flattered be.

Printed from the 1612 *P. P.* version by Ben., Gild.-Evans.

4. *Vnlearned...subtilties*] *Vnskillful...forgeries* *P. P.*, Ben., Gild.-Evans.

6. *she knowes my dayes are*] *I know my yeares be* *P. P.*, Ben., Gild.-Evans.

7. *Simply I*] *\*I smiling* *P. P.*, Ben., Gild.-Evans.

*false speaking*] Hyphenated by Sew.<sup>1</sup>, Mal.+.

8.] *\*Outfacing faults in loue, with loues ill rest.* *P. P.*, Ben., Gild.-Evans.

9. *she not...vniust*] *\*my loue that she is young* *P. P.*, Ben., Gild.-Evans.

11. *habit is in*] *habit's in* a *P. P.* (1599 [1st ed.]). *habite is* a *P. P.* (1599 [2d ed.], 1612), Ben., Gild.-Evans.

*seeming trust*] *soothing tounge* *P. P.*, Ben. *smoothing Tongue* Gild.-Evans.

12. *t'*] Lint., Bull. *to* *P. P.* and the rest.

13. *I...her...she*] *I'le...Loue...loue* *P. P.*, Ben., Gild.-Evans.

14.] *Since that our faultes in loue thus smother'd be.* *P. P.*, Ben., Gild.-Evans.

A version of 138 appeared as sonnet 1 in the *P. P.*, the first edition of which apparently belongs to the year 1599. The unique, fragmentary copy of that edition was issued in a collotype facsimile by ADAMS late in 1939. All the sonnet commentators and editors up to 1940 have been familiar only with the second (1599) and third (1612) editions of the *P. P.* In the first edition the sonnet runs thus:

When my Loue sweares that she is made of truth,  
 I do beleue her (though I know she lies)  
 That she might thinke me some vntutor'd youth,  
 Vnskillful in the worlds false forgeries.  
 Thus vainly thinking that she thinkes me young,  
 Although I know my yeares be past the best:



I smiling, credite her false speaking tounge,  
 Outfacing faults in loue, with loues ill rest.  
 But wherefore sayes my loue that she is young?  
 And wherefore say not I, that I am old:  
 O, Loues best habit's in a soothing tounge,  
 And Age in loue, loues not to haue yeares told.  
 Therefore I'le lye with Loue, and loue with me,  
 Since that our faultes in loue thus smother'd be.

—A copy of 138, based upon Benson's text, is in Folger MS. 2071.7, fol. 197<sup>v</sup>.—BENSON (ed. 1640) and all the editions based on him followed the text of the 1612 *P. P.* See the introduction to 144.—CONRAD (*Archiv*, 1879, LXI, 410) argues that the *P. P.* version is a garbled copy of the original sonnet, itself not published till 1609.—VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 295), believing that the dark woman sonnets are alluded to in Nashe's *Pierce Penniless*, 1592, keeps the *P. P.* version as the better. Nashe, he says, indicates that both poet and mistress were along in years; and the *Q* version loses the realism of the other.—BEECHING (ed. 1904): It is interesting to have so clear an example of Shakespeare's rewriting. . . . The amended copy [138] gets rid of the difficult conclusion to line 8, and also of the new idea in line 9, which interferes with the statement of the two faults in the octave.—STOPES (ed. 1904): [The variations in the *P. P.* text] may be errors in Jaggard's piracy, alterations made afterwards by the poet, or errors in the 1609 edition.—LEE (*P. P.*, 1905, pp. 22 f.): [The *P. P.* in 138 and 144] seems to have presented an earlier recension of the text than figured in . . . [*Q*]. The poet's second thoughts do not seem to have been always better than his first. [He seems to think the *P. P.* text about as good as that of 138.]—LUCE (*Sh. the Man*, 1913, p. 17): 138 and 144 . . . are amended versions of the same sonnets in the *Passionate Pilgrim*. . . . The changes in . . . [*Q*] are improvements such as Shakespeare alone would make.—POOLER (ed. 1918): [The *P. P.* version] is an earlier form of this sonnet. [In his note to the former he calls 138 "clearer and more consistent."]—TUCKER (ed. 1924, p. xiv): [In the *Q* version of 138] there had almost certainly taken place a deliberate variation of the language in order to suit different circumstances. In the one application the woman is false in nature and the man false only in the statement of his age; in the other both alike are misrepresenting their respective years. [In his annotations Tucker, calling 138 an "insignificant piece, leading up to the faulty equivoque 'lie with' in l. 13," says of the two versions: "These variations cannot be the result of any mere misreading, since no manuscript could be so grossly illegible. Nor are they likely to be due to defective memory, since each version is apt for its own purposes. So far as expression goes, the version of 1609 is superior."]—BROOKE (ed. 1936): [The *P. P.* poem is] printed from a corrupted text which gives correctly only lines 1-3, 5, 10, and 12. Some one has attempted to reconstruct the sonnet from faulty memory, and in so doing has ruined the sense. It is absurd to speak [as Lee spoke] of the *Passionate Pilgrim* version as 'an earlier recension.'

ERNST VOEGE (*Mittelbarkeit . . . in der Lyrik*, 1932, p. 121) cites 138 as an example of the characterizing-narrative style of Sh.'s sonneteering: in contrast to Petrarch this sonnet has its own specifically Germanic note, which one feels in the pensiveness and the psychology which pitilessly reveals and analyzes.

1. **truth**] See 54.2 n.

2.] TRAVERSI (*Approach to Sh.*, 1938, pp. 44 f.): A line like . . . [this] calls for an exactitude of thinking and feeling that a modern reader does not readily associate with emotional intensity. It is a type of poetry which justifies ambiguity, because its subtlety is balanced by its content, because it is able to gather the divergent possibilities of a single situation into the unifying framework of a realized convention.

3.] I. e. in order that, or so that, she might (or may) think, etc. "His credulity," says TUCKER (ed. 1924), "would be some evidence of his 'youth.' "

6.] DOWDEN (*P. P.*, 1883, p. vii): I am inclined to believe that the earlier [*P. P.*] and later [Q] readings are both those of the author of the sonnet. . . . Neither version is an entire success. . . . The logic of the sonnet requires something of both versions—"Although *I know she knows* my years are past the best."—TUCKER (ed. 1924): At the date of the first publication (1599) Shakespeare was 35. [Many other persons have commented on this fact, some with astonishment; but even today thirty-five is still regarded as "past the best" for love. See also 22.1 n.]

7. **Simply**] SCHMIDT (1875): Unconditionally, absolutely.—POOLER (ed. 1918): In my (assumed) simplicity.—NEILSON and HILL (ed. 1942): Foolishly.

8, 9.] PORTER (ed. 1912, p. 274): The humorousness of the 1609 lines [when compared to those of the *P. P.*] in blaming her for a lack of truth in which the Poet shares, certifies to their superior accuracy.

8–14.] DOWDEN (*P. P.*, 1883, p. vii): "My love" . . . [in the *P. P.*] not only asserts her truth when she is really false, but also asserts her youth (her youth being past); evidently the balance of the composition (as well as the courtesy of a sonneteer) requires that there should be one lie on each side, and that the lady's lie should be an assertion of fidelity, the man's lie an implied assertion of his youth. And so it was worked out in . . . [Q].

9. **vniust**] SCHMIDT (1875): Used of faithlessness in love.

11.] SCHMIDT (1874) defines *habit*: Appearance, deportment.—TUCKER (ed. 1924): Love looks best (wears its best dress, or makes itself most attractive) where there is all the semblance (or pretence) of truth.—In the Q change to *seeming trust* from the *soothing tounge* of the *P. P.*, says WOLFGANG SCHMIDT (*Anglia*, 1938, LXII, 299), is expressed the torture of the poet, who must act contrary to truth and reason.

12. **told**] I. e. counted. See 30.10 n. and *untold* at 136.9.

14.] TUCKER (ed. 1924): In regard to our respective defects we are flattered by reciprocal pretence of belief.



## 139

O Call not me to iustifie the wrong,  
 That thy vnkindnesse layes vpon my heart,  
 Wound me not with thine eye but with thy tounge, 3  
 Vse power with power, and slay me not by Art,  
 Tell me thou lou'ft else-where; but in my fight,  
 Deare heart forbear to glance thine eye aside, 6  
 What needst thou wound with cunning when thy might  
 Is more then my ore-prest defence can bide?  
 Let me excuse thee, ah my loue well knowes, 9  
 Her prettie looks haue beene mine enemies,  
 And therefore from my face she turnes my foes,  
 That they else-where might dart their iniuries: 12  
 Yet do not so, but since I am neere flaine,  
 Kill me out-right with lookes, and rid my paine.

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3. <i>eye</i> ] <i>eyes</i> Wal.	9-12. <i>ah...iniuries</i> ] Quoted by
8. <i>bide</i> ] ' <i>bide</i> Mal., Var., Ald.,	Tuck.
Knt., Coll., Bell, Huds. <sup>1</sup> , Sta., Del.,	10. <i>mine</i> ] <i>my</i> Ben., Gild.-Evans,
Wh. <sup>1</sup> , Tyler.	Oxf., Yale.

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KRAUSS (*Jahrbuch*, 1881, XVI, 192) calls 139 a "counterpart" to Sidney's *Astrophel and Stella*, 1591, sonnet 48 (1922 ed., II, 261), "Soules joy, bend not those morning starres from me, Where vertue is made strong by beauties might."

1, 2.] TUCKER (ed. 1924): It is part of the 'invention' of the sonnet-writer that he shall always justify his mistress. He duly invents the excuse in ll. 9-12.

3.] MALONE and STEEVENS (ed. 1780) compare *Romeo and Juliet*, II.iv.14, "stabb'd with a white wench's black eye"; and 3 *Henry VI*, V.vi.26, "kill me with thy weapon, not with words."—TUCKER (ed. 1924) explains *with thine eye*: Viz. by glancing it aside (l. 6).

4.] SCHMIDT (1874) glosses *Art*: Perhaps magic may be meant.—POOLER (ed. 1918): Use your power energetically, reject me in plain words instead of wounding me as it were by strategy, as you do when you let me see by your looks that you are in love with some one else.—TUCKER (ed. 1924): Use that power *with* power (=in a strong and open way) and do not slay me by indirect and artful means.

6.] VERITY (ed. 1890) compares 140.14.

7. *What*] ALDEN (ed. 1916) and POOLER (ed. 1918) note that *What* means "why." See ABBOTT (1870, p. 173).

8. *ore-prest defence*] DOWDEN (ed. 1881): Efforts at defence too hard pressed by the assailant.—POOLER (ed. 1918) explains the line: [Is more] than my overpowered forces can resist.

14. rid] SCHMIDT (1875): Make away with, dispatch.—With the line LEE (ed. 1907) compares Sidney, *Astrophel and Stella*, 1591, sonnet 48 (1922 ed., II, 261), "Deere killer, spare not *thy* sweete cruell shot, A kind of grace it is to kill with speede," and Constable, *Diana*, 1594, IV.5 (1904 ed., II, 93), "Do speedy execution with your eye!" He had been anticipated by DOWDEN (ed. 1881), KRAUSS (see the introductory note), VERITY (ed. 1890), and others.



## 140

BE wife as thou art cruell, do not presse  
 My tounge-tide patience with too much difdaine:  
 Least sorrow lend me words and words expresse, 3  
 The manner of my pittie wanting paine.  
 If I might teach thee witte better it weare,  
 Though not to loue, yet loue to tell me so, 6  
 As testie sick-men when their deaths be neere,  
 No newes but health from their Phisitions know.  
 For if I should dispaire I should grow madde, 9  
 And in my madnesse might speake ill of thee,  
 Now this ill wresting world is growne so bad,  
 Madde slanderers by madde eares beleueed be. 12  
 That I may not be so, nor thou be lyde, (wide.  
 Beare thine eyes straight, though thy proud heart goe

4. *my*] *thy* Mur.  
*pittie wanting*] Ben., Har. *pittie*  
*wanting* Lint. Hyphened by the  
 rest.

5. *thee*] *you* Mur.  
*weare*] Lint. *were* The rest.

6. *yet loue*] Ben.-Evans, Har. *yet*  
 (love) Cap. *yet, love*, The rest.

7. *sick-men*] Two words in Gild.<sup>2</sup>,  
 Sew.<sup>2</sup>+ (except Wynd., Wal.).

11. *ill wresting*] Hyphened by  
 Lint.+.

12. *slanderers*] *Sland'ers* Sew.<sup>1</sup>

13. *be lyde*] Lint. *be-lide* Ben.  
*belied* The rest.

2. *tounge-tide*] See 85.1 n.

4.] SCHMIDT (1875, p. 1424): The pity-wanting manner of my pain. [He glosses *pittie wanting* as "unpitied." TUCKER (ed. 1924) explains it as "caused by lack of pity."]

5. *witte*] SCHMIDT (1875): Wisdom. [See line 1.]

6. *to tell me so*] MALONE (ed. 1780): To tell me, thou dost love me. [So VERITY (ed. 1890), LEE (ed. 1907), and others.]

7, 8.] Suckling, *Brennoralt. A Tragedy*, about 1640, V.ii (1910 ed., p. 259) borrows these lines: "For I, like testy sick men at their death, Would know no news but health from the physician." See the note to 9.9 f.

8.] STOPES (ed. 1904): The dying patient hears no diagnosis but of coming health.—POOLER (ed. 1918): Are encouraged by their doctors to hope for recovery. "Testy" explains why: they are peevish.

11. *ill wresting*] SCHMIDT (1874): Misinterpreting to disadvantage.—POOLER (ed. 1918): That puts the worst interpretation on everything. [So TUCKER (ed. 1924).]

12. *madde eares*] TUCKER (ed. 1924): Ears of persons not sufficiently sane to recognise that I am only raving.

13. so] POOLER (ed. 1918): Such, *viz.* a mad slanderer, or, as Prof. Case suggests, "so believed."

14. goe wide] SCHMIDT (1875): [Go] far from the mark or from the purpose, so as to miss the aim.—POOLER (ed. 1918): A metaphor from archery.—TUCKER (ed. 1924): Even if it should go [wide].—With the line MALONE (ed. 1780) compares 93.4, DOWDEN (ed. 1881) 139.6.—G. G. LOANE (*T. L. S.*, March 19, 1925, p. 200): [Line 14] looks like an inversion of the well-known Italian proverb, "I pensieri stretti e il viso sciolto."



## 141

**I**N faith I doe not loue thee with mine eyes,  
 For they in thee a thouland errors note,  
 But 'tis my heart that loues what they dispise, 3  
 Who in dispight of view is pleasd to dote.  
 Nor are mine eares with thy touns tune delighted,  
 Nor tender feeling to bafe touches prone, 6  
 Nor taste, nor smell, desire to be inuited  
 To any sensuall feast with thee alone:  
 But my five wits, nor my five fences can 9  
 Diswade one foolish heart from seruing thee,  
 Who leaues vnswai'd the likenesse of a man,  
 Thy proud hearts slaue and vassall wretch to be: 12  
 Onely my plague thus farre I count my gaine,  
 That she that makes me sinne, awards me paine.

4. *view*] *views* Neils.<sup>2</sup>5. *tune*] *turn* Ew.6. *feeling*] Ben.-Evans, But.,  
Beech., Bull., Wal., Yale, Tuck.,  
Rid., Kit., Har. *feeling*, The rest.*touches*] *touch is* But.8. *thee*] *the* Ben.11. *leaues*] *lives* Mur., Var. *leave*  
Coll.<sup>1</sup>, Coll.<sup>2</sup>, Huds.<sup>1</sup>, Wh.<sup>1</sup>12. *vassall wretch*] Hyphenated by  
Ktly.14. *awards me*] *rewards me* Gild.<sup>1</sup>,  
Sew.<sup>1</sup> *rewards my* Gild.<sup>2</sup>, Sew.<sup>2</sup>-  
Evans. *awards my* Tuck. conj.

This sonnet may encourage those who believe (see the introduction to 130, 131.2 n., and 132.5-9 n.) the dark woman to have been ugly. The poet says that in her his eyes note a thousand errors, but that on her his foolish heart, in despite of view, continues to dote. But granting that the "errors" may concern her personal appearance, one may well be puzzled about how seriously these statements should be taken, since the verses go on to tell candidly that she is displeasing to his five senses, that he wishes no sensual feast with her alone—and all this is flatly contradicted (if the same woman be concerned) in 138, 142, 144, 151, 152, and others. The woman's beauty is stressed in 127 and 132, and mentioned in 134.9. On the other hand, from 131.5-8 and 148.5 f. it appears that, according to accepted standards of the day or to indifferent beholders, she was not beautiful, though to the poet's heart she was the fairest and most precious jewel, black only in her deeds. In general Sh.'s comments—which may be dramatic—appear to be motivated by anguish at the woman's falseness to himself, her promiscuity with other men. He seems much more bothered about the irrationality of his obsession than about her ill color. One should not expect a disappointed lover, real or feigned, always to express himself in the same way and with the same compliments, especially to a mistress who has betrayed him.

FLEAY (*Biographical Chronicle*, 1891, II, 229) describes 141 as indebted to Drayton's *Idea*, 1594, sonnet 29 (1932 ed., II, 325):

But he with Beautie first corrupted Sight,  
My Hearing brib'd with her Tongues Harmonie,  
My Taste by her sweet Lips drawne with Delight,  
My Smelling wonne with her Breath's Spicerie:  
But when my Touching came to play his part. . . .

Drayton's lines, however, first appeared in the 1599 edition, and the indebtedness, if any, probably is his. See II, 121-123.

4. Who] On the neuter use of *who* (= "which") here and in line 11 see 23.11 n.

of view] POOLER (ed. 1918): *I. e.* of what it sees, as in cxlvi.11.

5.] *N. E. D.* (1915), citing this line, defines *tune* as "the sound of the voice," "tone." It cites also *Venus*, line 431, "Mellodious discord, heauenly tune harsh sounding."—TYLER (ed. 1890) compares 130.9 f., where, however, Sh. plainly says that his mistress's voice was pleasing.

6.] BEECHING (ed. 1904) upholds the absence of a comma in Q after *feeling*: The poet says that his delicate feeling is not "prone to base touches," not that it is.—SCHMIDT (1875) explains *base touches*: Euphemistically, =sexual commerce.—CONRAD (*Archiv*, 1878, LX, 63 f.) discusses *tender feeling*. If one accepts Schmidt's definition of *base touches* (see above) *tender* must mean "gentle, loving," *feeling* "bodily feeling, or a tickling" but not the sense of touch. Line 6 then means, "Nor lust, desiring sexual pleasure." If *base touches* means "shameless contact," then the sense of touch would come into consideration. But even in that case, he says, *tender* means "loving"—not, as Schmidt has it, "keen, sharp."—POOLER (ed. 1918): Nor does my sense of feeling, which is prone to base touches, nor my taste or smell desire, etc.—TUCKER (ed. 1924): My sense of feeling is not so readily ticklish as to respond to any common touch; it must be stimulated by something of sufficiently fine quality.

8.] TUCKER (ed. 1924) compares *Venus*, lines 445 f., "But oh what banquet wert thou to the tast, Being nourse, and feeder of the other foure [senses]."

9. But . . . nor] *I. e.* But neither . . . nor. For the construction see 86.9 n.

five wits] MALONE (ed. 1780): "The *wits*, Dr. Johnson observes [Sh.'s *Plays*, 1765, III, 176], seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas. ["] *Wit* in our author's time was the general term for the intellectual power.—THE SAME (ed. 1790) cites Stephen Hawes, *The Pastime of Pleasure*, 1509, chapter 24, lines 2787-2790 (ed. W. E. Mead, 1928, p. 108), as showing that the five wits were common wit, imagination, fantasy, estimation, and memory. This classification is repeated without acknowledgment by STAUNTON (ed. 1860), DELIUS (ed. 1872), GOLLANCZ (ed. 1896), and others.—See also the discussion by DYCE (Glossary, 1867).—*N. E. D.* (1928): Usually, the five (bodily) senses; often vaguely, the perceptions or mental faculties generally.

10. seruing] TUCKER (ed. 1924): Cf. 'servant' (=lover) 57.8.

11, 12.] DOWDEN (ed. 1881): My heart ceases to govern me, and so leaves me no better than the likeness of a man—a man without a heart—in order that it may become slave to thy proud heart.—TYLER (ed. 1890): The poet is en-



tirely governed by his heart, which still does not sway his five senses, &c., these constituting together "the likeness of a man," that is, a man *minus* the heart.—LEE (ed. 1907): (One foolish heart) which, foregoing its control, makes of a man the mere husk or simulacrum of a human being, thereby suffering him to become thy proud heart's slave and wretched vassal.—POOLER (ed. 1918): "Heart" is equivocal. Neither my senses nor my intellect can prevent my heart (as the seat of the emotions) from being your slave. "Who" = which [see the note on line 4], and refers to the heart: for it (=the heart, as the seat of reason) leaves me who am only the empty shell of a man, a reasonable creature only in appearance, unguided (*sc.* by itself, as the seat of reason); "likeness" is used, as picture, image, statue, etc., of one who seems deficient in certain human characteristics.—TUCKER (ed. 1924): Abandons the (mere) semblance of a man and so leaves it without its natural controller, in order (itself) to become your proud heart's slave. It is his *heart* that becomes the vassal of hers, while he becomes the mere 'likeness of a man.'

13. *Onely*] According to SCHMIDT (1875) *Onely* is transposed and goes with *thus farre*, but the adversative meaning "but" seems more appropriate.

14. *paine*] WALKER (*Critical Examination*, 1860, III, 365): In its old etymological sense of *punishment*.—TYLER (ed. 1890): This word implies, no doubt, that the suffering was right and fitting; but there seems no necessity to suppose that it has the special sense of "penalty."—TUCKER (ed. 1924): Assigns my punishment (or penance). . . . We may perhaps guess that the 'pain' which *she* awards is of a kind not without its gratifications.—BROOKE (ed. 1936) quotes Tucker's first sentence.

## 142

L Oue is my finne, and thy deare vertue hate,  
 Hate of my finne, grounded on sinfull louing,  
 O but with mine, compare thou thine owne state, 3  
 And thou shalt finde it merri'ts not reproouing,  
 Or if it do, not from those lips of thine,  
 That haue prophan'd their scarlet ornaments, 6  
 And feald false bonds of loue as oft as mine,  
 Robd others beds reuenues of their rents.  
 Be it lawfull I loue thee as thou lou'st those, 9  
 Whome thine eyes wooe as mine importune thee,  
 Roote pittie in thy heart that when it growes,  
 Thy pittie may deferue to pittied bee. 12  
 If thou doost seeke to haue what thou doost hide,  
 By felfe example mai'st thou be denide.

- 
- |   |  |
|---|--|
| 1. <i>thy</i> ] <i>my</i> Ben., Gild.-Evans.  | 1891, II, 223 f.), Tuck.   |
| 2. <i>my</i> ] Omitted by Ben., Gild.-Evans.  | 8. <i>beds</i> ] <i>Beds</i> , Sew. <sup>1</sup> <i>bed-</i> Cap., Verity conj. <i>beds'</i> Oulton, Knt. <sup>1</sup> + (except Coll., Bell, Wh. <sup>1</sup> , Hal.). <i>bed's</i> Coll. <sup>3</sup> <i>best</i> Godwin conj. (p. 144). |
| <i>sinne, sinfull</i> ] Quoted by Tuck.   |  |
| <i>grounded</i> ] <i>grounding</i> Del.   |  |
| <i>on</i> ] <i>upon</i> Gild. <sup>2</sup> <i>on a</i> Sew.-Evans.  | 9. <i>Be it</i> ] <i>Be't</i> Huds., Dyce <sup>2</sup> , Dyce <sup>3</sup> .   |
| 3. <i>state</i> ] <i>Sate</i> Gild. <sup>1</sup>  | 11. <i>thy</i> ] <i>thine</i> Bell.  |
| 4. <i>it</i> ] <i>its</i> Dow.  | 12. <i>to pittied</i> ] <i>pity'd to</i> Cap.  |
| 6. <i>scarlet ornaments</i> ] Hyphened by Ktly.   | 13. <i>doost</i> <sup>1</sup> ] <i>do</i> Oulton conj.   |
| 7. <i>mine,</i> ] <i>mine</i> ; Mal., Var., Ald., Knt., Bell, Sta., Tyler. <i>mine</i> Huds. <sup>1</sup> , Fleay conj. ( <i>Biographical Chronicle</i> , | <i>hide</i> ] <i>chide</i> Sta. conj. ( <i>Athenaeum</i> , March 14, 1874, p. 357), But.   |
|   | 14. <i>selfe example</i> ] Hyphened by Gild. <sup>2</sup> , Sew. <sup>2</sup> +  |
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CONRAD (*Archiv*, 1879, LXI, 177): [142] has the same subject as 143; it is, in a manner, an explanation of it, insofar as it clearly paints the situation underlying both. . . . [It is, like 152,] one of the most personal and most unpalatable of the sonnets and may, like it, have been written after, or shortly before, the dissolution of the affair.—MASSEY (ed. 1888, pp. 246, 249) compares 142 with Sidney's *Astrophel and Stella*, 1591, sonnet 52 (1922 ed., II, 263), "A Strife is growne betweene Vertue and Love": The Sidnean situation could not be more perfectly portrayed than in . . . [142.1 f.], although the thought is turned with a different intent.

1. *deare*] SCHMIDT (1874): Inmost, vital.—TUCKER (ed. 1924): On which you set so high a value.—BROOKE (ed. 1936): Especial.

2.] WYNDHAM (ed. 1898): Hate of my sin, grounded on *your* sinful love of others. You hate my love . . . because you love, sinfully, elsewhere. [Quoted



by BEECHING (ed. 1904).]—CASE (in Pooler, ed. 1918): The ground of which hate is the fact that my love is sinful.—TUCKER (ed. 1924): Hate of what you call my sin, a hate grounded on (=which offers as its grounds) the sinfulness of my loving.—ADAMS explains lines 1 f.: My love for you is my sin, your hate of my love—a hate based on its sinful character—is your dear virtue.

6. **scarlet ornaments**] MALONE (ed. 1790) observed the same phrase (see 94.14 n.) in *The Reign of King Edward the Third*, 1596, sig. B4 (II.i.9 f., 1897 ed., p. 16): "when she grew pale, His cheeke put on their scarlet ornaments."—LEE (ed. 1905, p. 25): The likelihood that Shakespeare was the borrower is very small.—ARTHUR PLATT (*M. L. R.*, 1911, VI, 511-513) argues that phrases appropriate in 94 and 142 do not fit the context of the play as they fit the sonnets. In 142 *scarlet ornaments* refers to "the scarlet wax with which the bond is sealed," in the play "King Edward's cheeks put on scarlet ornaments! Is comment needed?"—MACKAIL (*Lectures*, 1911, pp. 186 f.) also observes that in the play *scarlet ornaments* refers to blushes, in the sonnet to "the lady's wax-red lips which . . . from the terminology of law, are compared here to the wax seal on a deed. . . . The strong presumption is that the phrase in the play, whether Shakespeare's own or another's, had clung in his mind and was here reproduced by him in a new application."—ROBERTSON (*Problems*, 1926, p. 155): A highly infelicitous use of the play phrase. [He thinks that the play was written by Greene (died 1592).]—BROOKE (ed. 1936): This phrase, here used rather redundantly of lips, is employed more naturally of blushing cheeks in *Edward III*.

7.] MALONE (ed. 1780) compares *Venus*, lines 511 f., "Pure lips, sweet seales in my soft lips imprinted, VVhat bargaines may I make still to be sealing?"

8.] HITCHCOCK (*Remarks*, 1865, pp. 17, 280), showing that the sonnets are "hermetic" compositions, in which the object addressed is "Immortal Beauty and Immortal Goodness . . . conceived as spiritual," explains "that poets (who are the *beds* wherein great works of art are *conceived*) have been robbed or cheated . . . out of their hopes of glory and immortality, by the fact, that the 'gift,' upon which their hopes had been founded, had been taken away"!—TYLER (ed. 1890): Implying, probably, that the lady had received the attentions of other *married* men. [So LEE (*Life*, 1898, p. 123 n.), STOPES (ed. 1904), and many others. See also 152.3 n.]—LEE (ed. 1907) compares Daniel, *The Complaint of Rosamond*, 1592, lines 755 f. The lines (1930 ed., p. 201) to which he referred ("And in vncleanes, euer haue beene fed, By the reuenuue of a wanton bed") first appeared in the 1594 edition of *Rosamond*.—POOLER (ed. 1918): Strictly we should read *other's*, for "*other*" was plural as well as singular. [See 62.8 n.]

8, 10.] SCHMIDT (1874, 1875) notes that Sh. uses *révenue* and *revénue* interchangeably, *impórtune* regularly.

9. **Be it**] Let it be.

9, 10.] ALDEN (ed. 1916): These two lines might be regarded as the germ of the following sonnet. [See the comments of DOWDEN and WYNDHAM in the introduction to 143.]

12.] TUCKER (ed. 1924): A condensation for 'the fact of your feeling pity may make you deserve to be pitied.' (Not=thy own pitiable state.) [So WYNDHAM (ed. 1898).]

13. **hide]** WALKER (*Critical Examination*, 1860, III, 366): Apparently for *withhold*.—SCHMIDT (1874): Suppress, keep secret.—TUCKER (ed. 1924): Refuse to show.—NEILSON and HILL (ed. 1942): Refuse.

13, 14.] DOWDEN (ed. 1881): If you seek to possess love, and will show none, you may be denied on the precedent of your own example. [But what she seeks and denies is, POOLER (ed. 1918) and TUCKER (ed. 1924) observe, pity.]

14.] POOLER (ed. 1918): "May you be refused in accordance with your own practice!" or if we print with a full stop (as Q), "It will be possible to refuse."



## 143

L Oe as a carefull hufwife runnes to catch,  
 One of her fethered creatures broake away,  
 Sets downe her babe and makes all fwift difpatch 3  
 In purfuit of the thing ſhe would haue ſtay:  
 Whilſt her neglected child holds her in chace,  
 Cries to catch her whoſe buſie care is bent, 6  
 To follow that which flies before her face:  
 Not prizing her poore infants difcontent;  
 So runſt thou after that which flies from thee, 9  
 Whilſt I thy babe chace thee a farre behind,  
 But if thou catch thy hope turne back to me:  
 And play the mothers part kiſſe me, be kind. 12  
 So will I pray that thou maiſt haue thy *Will*,  
 If thou turne back and my loude crying ſtill.

- 
- |  |   |
|--|---|
| 1. <i>huswife</i> ] Ben., Lint., Gild. <sup>1</sup> ,<br>Sew. <sup>1</sup> , Beech. <i>housewife</i> The rest.                                 | (capitalized) by Glo., Cam., Rol.,<br>Herf., Beech., Pool., Tuck., Rid.   |
| 11. <i>hope</i> ] Ben., Lint., Gild. <sup>1</sup> , Har.<br><i>hope</i> , The rest.  | Italics (capitalized) kept by the rest.   |
| 13. <i>Will</i> ] Roman (capitalized) in<br>Sew. <sup>1</sup> , Mur., Mal., Var., Bell, Wh. <sup>2</sup> ,<br>Kit. Roman (l. c.) in Ew. Quoted | 13, 14. <i>Will...still</i> ] <i>Hen</i> [= <i>Henry</i> ]...<br><i>pen</i> Sarrazin conj. ( <i>William Sh.s</i><br><i>Lehrjahre</i> , 1897, pp. 158 f.). |
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This sonnet should be read in connection with the notes to 135 and 136.

STEEVENS (ed. 1780): The image with which this Sonnet begins, is at once pleasing and natural; but the conclusion of it is lame and impotent indeed. We attend to the cries of the infant, but laugh at the loud blubberings of the great boy *Will*.—CONRAD (*Archiv*, 1878, LIX, 256): As to the ridiculousness of this image, I am of the opinion that one could easily find a number of quite similar images in the plays, which, if filled in with meticulous exactness by the reader's imagination, are also comic. These are those numerous similes of gripping reality which frequently do not have a sympathetic or beautiful, but always a drastic effect. . . . The picture flowed from his over-full heart, and he certainly would not have suppressed it if he could have anticipated that certain critics, after some hundred years, would see in it a comic element, which derives solely from their own esthetic point of view.—DOWDEN (ed. 1881): Perhaps the last two lines of Sonnet CXLII. suggest this. In that sonnet Shakspeare says, "If you show no kindness, you can expect none from those you love;" here he says, "If you show kindness to me, I shall wish you success in your pursuit of him you seek." [See ALDEN's note to 142.9 f.]—WYNDHAM (ed. 1898): [143] belongs to the unbroken chain of the preceding four. It opens with an illustration in ll. 1-8, and its application in ll. 9-12.

But the couplet does but restate the sense of CXLII.11-14.—BEECHING (ed. 1904) on Steevens: If "Will" is interpreted of the "babe," the sonnet loses all point. As to the "blubberings of the great boy," the sonnet is no doubt intended to be only half serious, like . . . [144].—STOPES (ed. 1904): The feathered creature is his friend [Southampton], the child is the poet himself. He hopes that she will be kind to him after she has secured her runaway. This is the least dignified of all the poet's figures.—LEE (ed. 1907): The moral . . . is somewhat equivocal. . . . [Sh.] so far from regarding the escaping thing as a serious rival wishes the woman success in the chase on condition that she will then come back and kiss his tears away. There is some suggestion of a "ménage à trois."—FORT (*Time Scheme*, 1929, p. 147): [143, like 139 and 145,] seems to have been suggested . . . by a slight incident that Shakespeare had noticed in one of his walks. [Why not, one might ask, in his own back yard?]

1. **carefull**] SCHMIDT (1874): Attentive, provident.—Compare *busie care* (line 6).

**huswife**] Only BEECHING, among modern editors, retains this old spelling, which indicates the Elizabethan pronunciation (*hussif*).

3.] LEE (ed. 1907) compares, for the imagery, 22.11 f.

4. **pursuit**] WALKER (*Critical Examination*, 1860, III, 366 f.) gives numerous examples from other writers of the accentuation *pûrsuit*.—POOLER (ed. 1918): Not elsewhere in Shakespeare accented on the first syllable.—See 24.4 n.

5. **holds . . . chace**] SCHMIDT (1874): Chases [her].

8.] MALONE (ed. 1780): Not regarding, not making any account of her child's uneasiness. [Quoted by POOLER (ed. 1918).]

13.] SWINBURNE, in a burlesque on the New Sh. Society (*Study of Sh.*, 1879, pp. 286 f.), presents this line as "proof" that Sh. was joint author of William Haughton's *Englishmen for my Money*, 1598: it is, he says, a reference to the subtitle of the play, a "scandalous confidence in his own powers of fascination and seduction. . . . A Woman will have her Will (Shakespeare)." —FORT (*Time Scheme*, 1929, p. 147) explains: *Have thy Will*, clearly means the same as 'catch thy hope' in v.11, i. e. it means 'get what you desire,' rather than 'secure your William.'—BROOKE (ed. 1936): This refers apparently to some reluctant lover, or possibly to the husband of the dark lady; but it is incredible . . . that the sentiment should be expressed concerning the friend . . . of [33-35, 40-42, 133, 134, 144].

13, 14.] DOWDEN (ed. 1881): [These lines] promise that Shakspeare will pray for her success in the chase of the fugitive (Will?), on condition that, if successful, she will turn back to him, Shakspeare, her babe.—LEE (*Fortnightly*, 1898, LXIX, 220): [Sh.] finally expresses the hope that . . . she may return to him and have her "will" (*i. e.*, may gratify her own and his—her lover Will's—desires).—For SARRAZIN's change of the rime to *Hen:pen* see Textual Notes and II, 201 n. On it an anonymous reviewer in the *Academy*, 1898 (LIII, 80), remarks: "Surely this is the biggest mare's-nest upon which unhappy quester after the problem of the 'Sonnets' has ever lighted, and contains the most stupendous wind-egg of them all."



## 144

**T**Wo loues I haue of comfort and dispaire,  
 Which like two fpirits do fugiest me still,  
 The better angell is a man right faire: 3  
 The worfer fpirit a woman collour'd il.  
 To win me soone to hell my femall euill,  
 Tempteth my better angel from my sight, 6  
 And would corrupt my faint to be a diuel:  
 Wooing his purity with her fowle pride.  
 And whether that my angel be turn'd finde, 9  
 Suspect I may, yet not directly tell,  
 But being both from me both to each friend,  
 I gesse one angel in an others hel. 12  
 Yet this shal I nere know but liue in doubt,  
 Till my bad angel fire my good one out.

Printed from the 1612 *P. P.* version by Ben., Gild.-Evans.

2. *Which*] *That P. P.*, Ben., Gild.-Evans.

*sugiest*] Lint. *suggest P. P.* and the rest.

3, 4. *The*] *My P. P.*, Ben., Gild.-Evans.

6. *sight*] Lint. *side P. P.* and the rest.

8. *fowle*] *faire P. P.*, Ben., Gild.-

Evans.

9. *finde*] Lint. *fiend P. P.* and the rest.

10. *yet*] *but Oxf.*, Yale.

11. *But...from*] *For...to P. P.*, Ben., Gild.-Evans.

12. *angel*] *Angle Sew.*<sup>1</sup>

13. *Yet...nere*] *The truth I shall not P. P.*, Ben., Gild.-Evans.

14. *Till*] *'Till Mur.*, Gent., Evans, Cap. *'Til Ew.*

A version of 144 appeared as sonnet 2 in the *P. P.*, the first edition of which apparently belongs to the year 1599 (see the introduction to 138). It runs thus:

Two loues I haue, of Comfort and Despaire,  
 That like two Spirits, do suggest me still:  
 My better Angell, is a Man (right faire)  
 My worser spirite a Woman (colour'd ill.)  
 To win me soone to hell, my Female euill  
 Tempteth my better Angell from my side:  
 And would corrupt my Saint to be a Diuell,  
 Wooing his puritie with her faire pride.  
 And whether that my Angell be turnde feend,  
 Suspect I may (yet not directly tell:)  
 For being both to me: both, to each friend,  
 I ghesse one Angell in anothers hell:

The truth I shall not know, but liue in dout,  
Till my bad Angell fire my good one out.

BENSON (ed. 1640) and all the editions based on him followed the text of the 1612 *P. P.*—DOWDEN (*P. P.*, 1883, p. viii): *The Passionate Pilgrim* version supplies one correction of the text of 1609 . . . [in line 6]. The other variances may be due to the author. . . . The change in line 11 . . . seems to be an instance of successful afterthought.—LEE (*P. P.*, 1905, pp. 22-24) calls the *P. P.* text "an earlier recension," which "is on the whole . . . better" than that of *Q.*—PORTER (ed. 1912, pp. 274 f.): The question between the two versions may rather be not whether the Poet's second thoughts are better or worse than his first, but which of the two drafts bears signs . . . of being the more accurate. . . . [That of *Q.*] seems the fairer copy.—TUCKER (ed. 1924): It is evident that we have not here to do (as in *S.* 138) with a re-adaptation, but only with a loose transmission.—FORT (*Time Scheme*, 1929, p. 147): The sonnet was revised, but slightly only, between 1594 and 1609. [I. e. the *Q.* version is a revision of that in the *P. P.*]—BROOKE (ed. 1936): [The *P. P.* text of 144 is much better than that of 138.] Serious errors appear only in lines 8, 11, and 13, and two words that the Quarto misprinted, *side* (line 6) and *fiend* (line 9) are correctly given.

GRIFFIN (*English Writers*, 1895, XI, 326): [144] suggests an idea similar to that embodied by Plato in his illustration of the human soul with its black- and white-winged steeds, or that represented by Marlowe in the good and bad angels that attend upon the fate of Faustus.—CHARLES ELLIS (*Christ in Sh.*, 3d ed., 1902, p. 167): [The two loves] were Christ, his comfort, and himself, despair.—BRANDL (*Sh.'s Sonette*, 1913, p. xxv; see also *Anglia*, 1935, LIX, 346) sees a reminiscence here of the good and evil spirits of *Dr. Faustus*. Possibly he is right, but what is older than a belief in good and bad angels? Why should *Sh.* have been indebted to Marlowe?—HANS KLIEM (*Sentimentale Freundschaft*, 1915, p. 20), quoting lines 1-4: From Shakespeare's sonnets it is obvious that he, like antiquity and like Montaigne in France, tries to show friendship as superior to love.—PEARSON (*Elizabethan Love Conventions*, 1933, p. 279): [144 is] the key sonnet to the entire sequence . . . to a certain extent . . . , for the sensual love, represented by the lady, and the rational love, represented by the friend, are shown in that conflict natural to the analysis of love in the works of nearly all great love-poets.—DOUGLAS (*True History*, 1933, p. 28) says the plain meaning is: Shakespeare was 'in love' (in a perfectly innocent way) with a man or boy and was also carrying on an 'affair' with a woman whom . . . he despised . . . and who was endeavouring to corrupt his innocent young friend, his 'saint.'—L. J. MILLS (*One Soul*, 1937, p. 240): [144] embodies . . . the conflict between love and friendship which resulted . . . from the revival of friendship theory in the sixteenth century. The characterization of the woman, however, suggests the Greek attitude rather than the court-of-love view, though the poet is probably expressing his own reaction to his rival rather than giving an accurate characterization.

DOWDEN (ed. 1881) compares Drayton, *Idea*, 1599, sonnet 22 (1932 ed., II, 320): "An Evill spirit your beautie haunts Me still. . . . Thus am I still provok'd, to every Evill, By this good wicked Spirit, sweet Angell Devill."—TYLER (ed. 1890, pp. 39 f.) thinks Drayton the borrower, and finds similar borrowings in Drayton's sonnet 33 (1594) from *Sh.*'s 46 and 47 and in Drayton's



of their own predictions.—POOLER (ed. 1918): The sad augurs may be solemn politicians; and their presage may be not a prophecy that the moon would die, which, if Elizabeth was the moon, was fulfilled, but that its death would be succeeded by strife, which was not fulfilled.—BROOKE (ed. 1936): The prophets of disaster now laugh at their own premonitions.—ADAMS: Augurs are not likely to *laugh* at the failure of their predictions. Is it possible to understand this line as meaning, "they live as a mock to their own presage"? i. e. are mocked by their predictions.

8. Oliues . . . age] BUSH (*Mythology*, 1932, p. 95 n.) wonders if this phrase "is not an echo" of Spenser's "new Hierusalem" (*Faery Queen*, I.x.54-57; 1908 ed., p. 214), "Adornd with fruitfull olives all arownd."

9, 10.] POOLER (ed. 1918): "My love" has been explained [e. g. by DOWDEN (ed. 1881)] as (1) my friend, (2) my affection for my friend. If the friend gained by the accession of James he might aptly be compared to a flower refreshed by rain.

10. to me subscribes] MALONE (ed. 1780): Acknowledges me his superior.—SCHMIDT (1875): Submits to, acknowledges the superiority of [me].

11.] BROOKE (ed. 1936) contrasts 81.6 f. One might also contrast 16.4 and compare 55.2.

12. insults] SCHMIDT (1874): Triumphs as a victorious enemy.

14.] BEECHING (ed. 1904): Not improbably a veiled reference to the monument that would be erected to the queen.—BROOKE (ed. 1936): This line alone, I think, would make it impossible that the sonnet should have been written on the occasion of Queen Elizabeth's death.—See 64.4 n.

## 108

**W**Hat's in the braine that Inck may character,  
 Which hath not figur'd to thee my true spirit,  
 What's new to speake, what now to register, 3  
 That may expresse my loue, or thy deare merit?  
 Nothing sweet boy, but yet like prayers diuine,  
 I must each day say ore the very fame, 6  
 Counting no old thing old, thou mine, I thine,  
 Euen as when first I hallowed thy faire name.  
 So that eternall loue in loues fresh case, 9  
 Waighes not the dust and iniury of age,  
 Nor giues to necessary wrinckles place,  
 But makes antiquitie for aye his page, 12  
 Finding the first conceit of loue there bred,  
 Where time and outward forme would shew it dead,

2. *spirit*,] Ben., Lint., Har. *spirit*?  
 The rest.

3. *new...now*] Ben.-Ew., Evans,  
 Ald., Knt.<sup>1</sup>, Coll.<sup>1</sup>, Coll.<sup>2</sup>, Bell, Huds.<sup>1</sup>,  
 Hal., Ktly., Tyler, Wynd., Wal.,  
 Rid. *now...now* Gent., Walker conj.  
 (*Critical Examination*, 1860, II, 215),

Coll.<sup>3</sup> *new...new* The rest.

5. *boy*] *love* Ben., Gild.-Evans.

7. *thou...thine*] Quoted by Tuck.

8. *Euen*] *E'en* Sew.-Evans.

10. *iniury*] *injuries* Ben., Gild.-  
 Evans.

14. *dead*, Q.

1. *character*] SCHMIDT (1874): Write, inscribe. [So *N. E. D.* (1889). See 122.2 n.]

3. *new . . . now*] MALONE (ed. 1780) emended to *new . . . new*, and (see Textual Notes) many editors have followed him.—BOSWELL (ed. 1821) defends and explains the text: What can I say now more than I have said already in your praise?—DYCE (ed. 1832): Altered unnecessarily by Malone.—THE SAME (ed. 1857): I once thought the alteration [to *new . . . new*] unnecessary: but I now see the extreme improbability that our author, who delights in the repetition of words, should have written . . . [*new, now*] in the same line.—WYNDHAM (ed. 1898): [Malone's] emendation is unnecessary. There are two ideas:—(1) What *new* thing can be said, which has not been said; (2) What can be said *now*, to-day, when I am taking up my pen again, a practice once abandoned.—POOLER (ed. 1918) on Boswell: Poetry contains more than common sense: *new* gives the pleasure and the emphasis of repetition.

5. *sweet boy*] The only use of this phrase in the sonnets (but compare *my louely Boy*, 126.1, and *my sweet'st friend*, 133.4).—HORACE DAVIS (in Alden, ed. 1916) cites Greene's remark in the *Groatsworth of Wit*, 1592 (1881–1886 ed., XII, 143), to “young *Iuuenall*, that . . . lastlie with mee together writ a Comedie”: “Sweete boy, might I aduise thee, be aduised. . . .”—FLATTER



(*Sh.s Sonette*, 1934, pp. 13, 120 f.) reads *sweet joy* instead of *sweet boy*, and translates "with the neutral phrase 'mein Kind.'"

7, 8.] BEECHING (ed. 1904): Reckoning even old expressions of love as fresh, since we are just the same to each other as when I wrote my first poem to you.—POOLER (ed. 1918): "Counting no old thing old" may be parenthetical, and "thou (art) mine, I (am) thine" the words or the substance of the words said o'er each day; or possibly the latter may be taken as an absolute construction, "thou being mine," etc.—TUCKER (ed. 1924) on line 8: The poet sees no impiety in applying the phrase from the Lord's Prayer.

9. in . . . case] MALONE (ed. 1780): By the *case* of *love* the poet means his own compositions [i. e. the pleadings. So OULTON (ed. 1804, II, 230).]—DOWDEN (ed. 1881): Love's new condition and circumstances, the new youth of love spoken of in . . . [107.10].—VERITY (ed. 1890): In the case of love which is ever fresh.—POOLER (ed. 1918): In the case of, or in regard to love which is new though old.—TUCKER (ed. 1924): *In the fresh* (youthful) *exterior of the beloved*. [He defines *case* as "external covering, vesture," and tries to clear up lines 9 f. by their equivalent in Latin: "Ita ut amor sempiternus nihili pendat pulverem temporis in recenti specie amati apparentem." ]—BROOKE (ed. 1936): 'Case' means . . . integument, cover: love, essentially immortal and now endowed with fresh plumage. [*N. E. D.* (1888) defines *case* (sb.<sup>2</sup> 3 ab) as "skin or hide" or "applied to clothes or garments." ]

10. Waighes] STEEVENS (ed. 1780) explains as "cares for." So SCHMIDT (1875).—ONIONS (1911): Attaches value to.

11. wrinckles] See the notes to 19.9 f.—BUTLER (ed. 1899, pp. 246, 250) found here and in 104 evidence of literal wrinkles on the friend's fair brow.—E. H. COX (*S. P.*, 1942, XXXIX, 45 f.), without mentioning the sonnets, says: When Shakespeare describes old age, his most frequent adjectives are *wrinkled* and *withered*, and the characteristic details, when they appear singly, are likely to be those of gray hair, congealed blood, debility, or weakening of mentality. . . . [Perhaps] when Shakespeare undertook to treat old age, he appropriated, revived, and adapted to his own purposes the literary formulas already at hand.

12.] ALDEN (ed. 1916): "Makes old age his servant," instead of yielding it the mastery.—BROOKE (ed. 1936): Turns old age into a schoolboy.

13, 14.] DOWDEN (ed. 1881): Finding the first conception of love, i. e., love as passionate as at first, excited by one whose years and outward form show the effects of age.—POOLER (ed. 1918): The meaning may be—finding the first conception of love, i. e. the old love reborn, in eyes that are bright no longer, or it may be more general—finding love as young as ever in those who no longer have youth and the freshness of youth.—REED (ed. 1923): Finding the first love still inspired in a face whose appearance of age would make it unlovely to others.—TUCKER (ed. 1924): We should compare 112.13 . . . and treat 'bred' as emphatic; i. e. '*finding the first conception of love indefeasibly grafted in that object in which*, etc.'

## 109

O Neuer fay that I was false of heart,  
 Though absence seem'd my flame to quallifie,  
 As easie might I from my selfe depart, 3  
 As from my foule which in thy brest doth lye:  
 That is my home of loue, if I haue rang'd,  
 Like him that trauels I returne againe, 6  
 Iust to the time, not with the time exchang'd,  
 So that my selfe bring water for my staine,  
 Neuer beleuee though in my nature raign'd, 9  
 All frailties that besiege all kindes of blood,  
 That it could so preposterouslie be stain'd,  
 To leaue for nothing all thy summe of good: 12  
 For nothing this wide Vniuerse I call,  
 Saue thou my Rose, in it thou art my all.

4. *which in thy brest] in which thy  
 breath* Housman (*Collection*, 1835, p.  
 43).

*thy] my* Gild.-Evans.

5. *loue,] Ben., Lint., Gild., Har.  
 \*love; The rest.*

10. *kindes] kind* Del.

11. *preposterouslie] prepost'rously*

Cap.

*stain'd] strain'd* Sta. conj.  
 (*Athenaeum*, January 31, 1874, p.  
 161), But.

14. *thou my Rose, in it] thou, my  
 Rose, in it* Gild., Sew.<sup>2</sup>-Evans. *thou,  
 my Rose in it, Sew.<sup>1</sup> \*thou, my rose;  
 in it, Cap., Mal.+ (except Har.).*

JULIUS PETERSEN and ERICH TRUNZ include this sonnet in eight German versions (by Lachmann, Regis, Wagner, Jordan, Bodenstedt, George, Fulda, Hauser) in their *Lyrische Weltdichtung in deutschen Übertragungen aus sieben Jahrhunderten*, 1933, pp. 106-111.

2. *absence] BEECHING* (ed. 1904): The three years during which the friends did not meet.—*BROOKE* (ed. 1936): Probably that during which . . . [113 and 114] were written . . . occasioned by the poet's participation in an actors' tour of which the friend did not approve. [All this is sheer speculation, though in 97, 98, 113 Sh. plainly refers to absences of one sort or another.]

*flame] See 115.4.*

*quallifie] SCHMIDT* (1874): Temper, moderate.—*N. E. D.* (1902): Moderate or mitigate.

4.] *MALONE* (ed. 1790) compares *Love's Labor's Lost*, V.ii.825, "Hence hermit then—my heart is in thy breast," and *Venus*, lines 580, 582, "her hart . . . He carries thence incaged in his brest." The conceit, as *ALDEN* (ed. 1916) observes, recurs in 22, 24, and 133.

5. *my . . . loue] ALDEN* (ed. 1916) explains as "the home of my love" and refers to the many similar transpositions listed by *ABBOTT* (1870, pp. 312 f.).



## 146

**P**Oore foule the center of my finfull earth,  
 My finfull earth these rebbell powres that thee array,  
 Why dost thou pine within and suffer dearth 3  
 Painting thy outward walls so costlie gay?  
 Why so large cost hauing so shorth a lease,  
 Dost thou vpon thy fading mansion spend? 6  
 Shall wormes inheritors of this excesse  
 Eate vp thy charge? is this thy bodies end?  
 Then foule liue thou vpon thy seruants losse, 9  
 And let that pine to aggrauat thy store;  
 Buy tearmes diuine in felling houres of droffe:  
 Within be fed, without be rich no more, 12  
 So shalt thou feed on death, that feeds on men,  
 And death once dead, ther's no more dying then.

1. *center*] *tenant* Sebastian Evans conj. (Cam.<sup>2</sup>). *sentry* L. I. Guiney conj. (N. & Q., July 29, 1911, p. 85).

2. *My...these*] Ben.-Evans, Wynd., Hadow, Bull., Tuck., Har. *Fool'd by those* Mal., Var., Ald., Knt.<sup>1</sup>, Coll., Bell, Huds.<sup>1</sup>, Oxf. *Starv'd by the* Steevens conj. *Fool'd by these* Dyce, Sta., Del., Wh.<sup>1</sup>, Hal., Knt.<sup>2</sup>, Palgrave conj., Yale. *Slave of these* Cartwright. *these* (preceded by dots) Glo., Cam., Wh.<sup>2</sup>, Herf., Beech., Lee, Pool., Rid., Kit., Neils.<sup>2</sup> *Foil'd by these* Palgrave, Massey<sup>2</sup>. *Hemm'd with these* Furnivall conj. *Leagued with these* Brae conj., Huds.<sup>2</sup> *My sins, those* Bulloch conj. (Studies, 1878, p. 295). *Press'd by these* Dow., Rol., Kelmscott. *Thrall to these* Kinnear conj. (Cruces, 1883, pp. 503 f.), Neils.<sup>1</sup>, Wal. *Sport of these* Sharp. *Why feed'st these* Tyler. *Sinfull, thro'* Nicholson conj. (N. & Q., May 9, 1891, p. 364). *Feeding these* Sebastian Evans conj. (Cam.<sup>2</sup>), Pool. conj., Chambers (Oxford Book, 1932, p. 700), Har. conj. *Spoiled by these* R. M. Spence conj. (N. & Q., December 5, 1896, p. 450), J. M. conj. (Sh. Self-Revealed, 1904, p. 269 n.). *Starv'd by these* But. *Lord of these*

Herf. conj., Alden conj. (Shakespeare 1922, p. 143). *Vexed by these* W. L. Rushton conj. (N. & Q., August 19, 1899, p. 142). *My...that* Godwin conj. (p. 155 n.), Stopes. *Mincin(g) these* Van Dam conj. (William Sh., 1900, pp. 286 f.). *Spoil of these* Courthope conj. (History, 1903, IV, 49). *Trick'd by these* Latham Davis conj. (Sh. England's Ulysses, 1905, p. 55). *Serv'd by these rebel* or *My earth these rebel* A. E. Thiselton (Notulae Criticae (44-62), 1906, pp. 25 f.). *Rebuke these* Pool. conj., Bray, Brk. *My earth these* Pool. conj. *'Wray'd* (or *Ray'd*) *by these* or *Defeat* (or *Cast forth*) *these* Tuck. conj. *King of these* Fort. *Prince of these* Fort conj. *Girt by these* Dodd conj. (Personal Poems of Francis Bacon, 1931, p. 70). *Earth of these* S. George conj. (Sh. Sonnette, 1931, p. 166). *Bearing these* Har. conj.

*rebbell*] Omitted by Cap.

*powres*] Lint., Wh.<sup>1</sup>, Kit. *pow-ers* The rest.

*that thee array*] *that thee aray* Ben., Gild.<sup>1</sup>, Ingleby conj., Huds.<sup>2</sup> *array* Massey<sup>1</sup>, Wynd., Godwin conj. (p. 155 n.), Stopes, Bull., Tuck. conj. *that thee warray* Sebastian Evans conj.

(Cam.<sup>2</sup>), L. I. Guiney conj.

3. *dearth*] *Death* Gild.<sup>2</sup>

4. *walls*] *wall* Wal.

so...*gay*] *in...gay* Ben., Gild. *in*  
...*Clay* Sew.-Evans.

6. *fading*] *faded* Sew.-Evans.

7. *inheritors*] *in heritors* Ben. *in*  
*Herriots* Gild.<sup>2</sup>

10. *thy*] *my* Lint.

13. *shalt*] *shall* Pool.

*on men*] *no men* Wal.

KRAUSS (*Jahrbuch*, 1881, XVI, 204) thinks Sh. was imitating Sidney's famous sonnet, first published in 1598, "Leave me  $\delta$  Love, which reachest but to dust" (1922 ed., II, 322). MASSEY (ed. 1888, pp. 235 f.) even more emphatically makes the same point.—ROBERTSON (*Montaigne and Sh.*, 1897, p. 162) finds here "echoes" of Montaigne's *Essays*, especially I.19 (Florio's translation, 1603 [Tudor Translations, 1892, I, 78, 80]), "There is no evill in life, for him that hath well conceived, how the privation of life is no evill. To know how to die, doth free us from all subjection and constraint," "No man did ever prepare himselfe to quit the world more simply and fully . . . than I am fully assured I shall doe."—THOMAS CARTER (*Sh. and Holy Scripture*, 1905, pp. 223 f.) enumerates what seem to him borrowings from Matthew vi.28, Psalms xc.9, 2 Corinthians iv.16, 18, v.1, Romans vi.9. (This last reference had already been cited by KRAUSS.) He believes (p. 19) that here, as elsewhere, Sh. followed the Geneva Bible.

SANTAYANA (*Interpretations*, 1900, pp. 151 f.): This sonnet contains more than a natural religious emotion inspired by a single event. It contains reflection. . . . A mind that habitually ran into such thoughts would be philosophically pious; it would be spiritual. . . . The Sonnets are spiritual, but, with the doubtful exception of . . . [146], they are not Christian.—LUCE (*Sh. the Man*, 1913, p. 90): The most personal, as it is also the deepest, of all the utterances of Shakespeare, coming from what he calls in *Hamlet* [III.iv.89] "my very soul". . . . [It is] an exact epitome of the Biblical yet lofty morality of Shakespeare's own time.—TUCKER (ed. 1924): Had it [146] been anonymous, and met with elsewhere, it would have been regarded as a purely religious composition. Nor is there any reason to regard it otherwise here. . . . [It] has all the air of Donne or Crashaw.—DAVID SHILLAN (*Exercises in Criticism*, 1931, p. 52 and notes): Like most of Shakespeare's best sonnets, this is rather enigmatical: we cannot be quite sure of what was in his mind, and in many cases there seems good reason to agree with those who think them just literary exercises on various themes. Here, however, both opening and close suggest something more than that.—SPURGEON (*Sh.'s Imagery*, 1935, p. 185): Only once does Shakespeare in his own person seem to tell us directly what he himself thinks about death . . . [in 146, which is] addressed to the soul of man. Here we see the medieval picture reversed.—W. F. SCHIRMER (*Geschichte der englischen Literatur*, 1937, p. 218) describes 146 as a comforting conclusion to the whole cycle, which complains melodiously about the irrevocable passage of time.—ROBERT WOLLENBERG (*Sh.: Persönliches aus Welt und Werk*, 1939, pp. 116 f.) quotes 146 to illustrate his point that according to the dogma of stoicism the belief in providence and immortality is valid only in the sense that the individual soul at a given time passes back from the body into the general universal soul and hence into the divine spiritual entity.—LILLIAN H.



HORNSTEIN (*P. M. L. A.*, 1942, LVII, 641 n.) on Spurgeon: The theme of the sonnet, the conflict of the body and soul, had appeared not only in Latin and Anglo-Saxon poetry, but had provided whole schools of medieval poets with a subject.—Further “critical principles” as applied to 146 by RANSOM, REUBEN BROWER, DANIEL AARON, ELIZABETH DREW, and D. A. STAUFFER are detailed in an article by the last in the *American Scholar*, 1942, XII, 52–62.

M. H. LIDDELL (*Introduction*, 1902, pp. 148, 151 f.): [This sonnet in] “a five-wave series in single rising rhythm,” which is perhaps the commonest and surely the most effective of all English verse forms . . . in the compass of its fourteen lines yields the very maximum of aesthetic pleasure. . . . [It has] a peculiar “symphonic” character.

E. D. S. (*N. & Q.*, March 12, 1904, p. 204) gives a version of 146 in Latin elegiacs “by a well-known expert in that form.”

1. center] MALONE (ed. 1790) compares *Romeo and Juliet*, II.i.2, “Turn back, dull earth, and find thy centre out.”

earth] SCHMIDT (1874): The substance, thought to be an element.—ALDEN (ed. 1913): The body. [So POOLER (ed. 1918), who cites parallel expressions to line 1 (first noticed by MALONE [ed. 1780]) in *Love's Labor's Lost*, IV.iii.69 (“thou, fair sun, which on my earth dost shine”), and *The Merchant of Venice*, V.i.63–65 (“Such harmony is in immortal souls; But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it”). See also 44.1 n.]

2.] MALONE (ed. 1780): It is manifest that the compositor inadvertently repeated the three last words of the first verse in the beginning of the second, omitting two syllables, which are sufficient to complete the metre. [Most subsequent editors agree with him, and his emendation, *Fool'd by those*, is merely the first of a score. See Textual Notes.]—STEEVENS (ed. 1780) suggests *Starv'd by*, which “the *dearth* complained of in the succeeding line, appears to authorize. . . . The poet seems to allude to the short commons and gaudy habit of soldiers.”—MALONE (ed. 1821) notes a similar error in Nathaniel Lee's tragedy, *Nero*, 1675 (1734 ed., I.i, sig. D7<sup>v</sup>):

Thou savage Monster, Seed of Rocks, more wild,  
More wild than the fierce Tygress of her young beguil'd.

—BARNSTORFF (*Key*, 1862, pp. 202, 208) retains the Q reading, which to him is “quite plain and clear language.” He reads, “My sinful earth!—those rebel,” etc.—INGLEBY (*Sh. the Man* [1872], 1877, I, 166–168) argues that *array*, or *aray*, “means *ill-treat*, or *bring to an evil condition*.” After suggesting that the line be amended to *Heart of these*, etc., or *Seat of these*, etc., he quotes and accepts his friend BRAE's *Leagu'd with*, explaining: “It is the earth that is in league with the rebel powers, and the earth itself is therefore called ‘sinful.’ Here we have the flesh represented as leagued or compacted with its carnal desires in the work of defrauding the soul of her rightful nutriment, whereby she pines within and suffers dearth.” HUDSON (ed. 1881), converted by Ingleby, reads *Leagued with* and *aray*. The latter spelling had earlier appeared in the editions of BENSON (1640) and GILDON (1710), but in them has no significance.—FURNIVALL (*Academy*, 1875, VIII, 282) suggests *Hemm'd with*: [It] makes a fine metaphor that suits the after ‘outward walls’ and ‘pine within.’ ‘Deck'd with,’ or the like, would not do.—ANON. (*Blackwood's*, 1885,



CXXXVII, 778) defends the text, in which "the repetition . . . serves for confirmation."—MASSEY (ed. 1888, p. 226 n.): Sidney's eighth Sonnet . . . ["If I could thinke how these my thoughts to leave," first published in the 1598 folio (1922 ed., II, 311)] determines the true lection. Sidney wrote . . . "If rebell sence would reasons law receave; Or reason foyld would not in vaine contend." Here the "rebel sense" presents the original of the "rebel powers," and "reason foyled" suggests the right word at last.—STOPES (*Jahrbuch*, 1890, XXV, 190) thinks that "there is far more meaning, though perhaps less rhythm," in the Q reading than in the emendations.—WYNDHAM (ed. 1898), on Massey's emendation, which he accepts: It has the merit of *adding* nothing to the text, and of restoring euphony to one of the finest among Shakespeare's Sonnets. [He notes similar repetition from one line to another in 90.1 f., 142.1 f., and *Venus*, lines 963 f.]—BEECHING (ed. 1904): If "array" can mean "hem in like a besieging army," we could read equally well "Lord of" . . . or "Thrall to" . . . or "Starv'd by" . . . [As for Wyndham's examples,] in none of these passages is there repetition of more than a single word, and the words "*that thee array*" in Q are thus unaccounted for. [SCHMIDT (1874) had defined *array* as "clothe, dress," a definition accepted by DOWDEN (ed. 1881) and most later editors.]—LOUISE I. GUINEY (*N. & Q.*, July 29, 1911, pp. 84 f.) emends *array* to *warray*, the latter "a soldier's word" meaning "to invade and beleaguer." She cites uses in Spenser's *Faery Queen*, 1590, I.v.48 (1908 ed., p. 177), "Nimrod . . . first the world with sword and fire warrayd," adding that *warray* "is eminently intelligible, and is built on a magnificent metaphor." According to the CAMBRIDGE EDITORS (1891) these conjectures had already been made by SEBASTIAN EVANS.—C. C. B. (the same, September 23, pp. 243 f.) dismisses Guiney's conjecture: There is no military suggestion in it [146.7]; to array means here simply to clothe; the soul, the centre of our composite being, is represented as clad in flesh—"sinful earth"—one of the commonest of metaphors.—PORTER (ed. 1912): The repetition is so poetically effective that it seems intentional, and the extra foot a mere oversight. . . . Better is it to leave the line as it stands.—POOLER (ed. 1918, p. xl): A conjecture explanatory of . . . "Poor" [line 1] would probably be better than mine [see Textual Notes. He says of *array* (p. 138): "This has been explained as 'beleaguer,' but no instance of this absolute use has been cited. The word is found, though rarely, in the sense of 'afflict' and of 'defile.'"]—CASE (in Pooler, ed. 1918): If the rebel powers are 'my earth' they clothe the soul as much as they wall it or are its mansion. If they are powers of the soul they may clothe it by overcoming its better judgment, in which case there is no difficulty in giving both the soul and the rebel powers the discredit. The whole tone of the sonnet seems to ask for 'clothe' or 'adorn.'—A. S. COOK (*S. P.*, 1919, XVI, 179-181) calls Guiney's emendation "fairly self-evident," and shows that Chaucer used *warray* in *Troilus and Criseyde*, V.584, in *The Knight's Tale*, line 1544, and in seven other places, all with the meaning "war against." (Other examples are listed in TATLOCK and KENNEDY's *Concordance to . . . Chaucer*, 1927. VERÉ L. RUBEL [*Poetic Diction*, 1941, p. 237 n.] remarks that *warray* "had rarely been used after the close of the fifteenth century, and not at all in any form, according to records, after 1513" until Spenser took it over.) Sh. might also, Cook says, have found it (five times) in *The Faery Queen* as well as in the *Amoretti*, sonnet 44 (1908 ed., p. 726), the latter



("Whilest my weak powres of passions warreid arre") a close parallel in expression and idea to the present lyric. But he prefers to let *array* stand and to accept HERFORD's emendation, *Lord of these*, for "lordship is implied in 'rebell,' and again in [lines] 9-14."—FORT (*Two Dated Sonnets*, 1924, p. 45): A person dictating from the MS. repeated 'my sinful earth' unnecessarily and confused the person who was writing. [He repeats this explanation in his *Time Scheme*, 1929, p. 148.]—HARRISON (ed. 1938), who follows Q: Some such word as 'Bearing' or 'Feeding' is required.

4.] A. S. COOK (*S. P.*, 1919, XVI, 181): Spenser describes a palace built of brick (*F. Q.* 1.4.5): "all the hinder partes . . . Were ruinous and old, but painted cunningly."

5. **cost**] SCHMIDT (1874): Expense.

7. **this excesse**] TUCKER (ed. 1924): This extravagant expenditure upon the body. [See the note following.]

8. **thy charge**] POOLER (ed. 1918): Expenditure, the body on which you have spent so much.

**is this**] GILDEMEISTER (*Sh.'s Sonette*, 1871, p. 180) once accepted, but finally rejected, the reading *This is*.

9. **vpon . . . losse**] TUCKER (ed. 1924): What your servant loses (by your refusal to pamper the menial). The notion that mortification of the body improves the condition of the soul was a commonplace.—BROOKE (ed. 1936): By making your servant, the body, undergo privation.

10. **let that pine**] POOLER (ed. 1918): "That" refers to "servant" not to "loss," let your servant, the body, suffer want rather than its master, the soul.

**aggrauat**] SCHMIDT (1874): Make greater.—BEECHING (ed. 1904): Make heavier,—a curious use of the word. [*N. E. D.* (1884) indicates that "to make heavy or heavier; hence, to put weight on," etc., is a normal meaning. The meaning "increase" seems just as appropriate here.]

**thy**] MALONE (ed. 1780) mistakenly says that "the original copy, and all subsequent impressions, . . . [read] *my* instead of *thy*." See Textual Notes.—COLLIER (eds. 1843, 1858) repeats part of this misinformation.

11. **tearmes diuine**] WALKER (*Critical Examination*, 1860, III, 367): *Terms*, in the legal and academic sense. Long periods of time, opposed to hours.—TYLER (ed. 1890): To be understood most probably of immortal renown, which is to be purchased by sacrificing a few years of life to intent study and enthusiastic literary work.—BEECHING (ed. 1904): Eternity.—LEE (ed. 1907): Long periods of divine salvation.—POOLER (ed. 1918): Ages of immortality.

13, 14.] BEECHING (ed. 1904) explains line 13: By withdrawing food from what dies and so diminishing the diet of death we are said "to feed on death."—TUCKER (ed. 1924): By using up the body and living on its 'loss,' and so feeding upon what Death would feed upon (*viz.* the body), you will be 'feeding on Death.' Death will therefore die, and, when *he* is dead, there will be no more dying—you will enjoy immortality.—BROOKE (ed. 1936) compares *Richard II*, III.ii.184 f., "And fight and die is death destroying death, Where fearing dying pays death servile breath."

## 147

MY loue is as a feauer longing still,  
 For that which longer nurseth the disease,  
 Feeding on that which doth preferue the ill, 3  
 Th'vncertaine sicklie appetite to please:  
 My reason the Phisition to my loue,  
 Angry that his prescriptions are not kept 6  
 Hath left me, and I desperate now approoue,  
 Desire is death, which Phisick did except.  
 Past cure I am, now Reason is past care, 9  
 And frantick madde with euer-more vnrest,  
 My thoughts and my discourse as mad mens are,  
 At randon from the truth vainely exprest. 12  
 For I haue sworne thee faire, and thought thee bright,  
 Who art as black as hell, as darke as night.

2. *disease*] *decease* Ew.

4. *Th'*] *The* Cap., Mal., Var., Ald.,  
 Knt., Bell, Del., Glo., Cam., Dow.,  
 Wh.<sup>2</sup>, Rol., Oxf., But., Herf., Beech.,  
 Neils.<sup>1</sup>, Pool., Yale, Tuck., Rid.

*vncertaine sicklie*] Hyphened by  
 Cap., Walker conj. (*Critical Examination*, 1860, I, 36), Sta., Del., Dyce<sup>2</sup>,  
 Dyce<sup>3</sup>, Huds.<sup>2</sup>

7. *approoue*,] Ben., Lint., Mal.,  
 Var., Ald., Coll.<sup>1</sup>, Coll.<sup>2</sup>, Bell, Huds.<sup>1</sup>,  
 Del., Wh.<sup>1</sup>, Hal., Har. \**approve*;

Gild.-Evans. *approue*,—Cap. *ap-  
 prove* The rest.

8. *except*] *accept* Gent.

9. *care*] *Cure* Gild.-Evans.

10. *frantick madde*] Ben.-Evans,  
 Ald., Knt., Coll.<sup>1</sup>, Coll.<sup>2</sup>, Huds.<sup>1</sup>,  
 Wh.<sup>1</sup>, Hal., Tyler, Har. Hyphened  
 by the rest.

*euver-more*] *ever more* Anon. conj.  
 (Cam.).

12. *randon*] Brk., Kit. *random* The  
 rest.

J. C. BUCKNILL (*Medical Knowledge of Sh.*, 1860, p. 287): [147] is entirely medical, and so graphic, that explanation is needless. The description of delirium following fever, 'frantic mad with evermore unrest,' is thoroughly true to nature.—CONRAD (*Archiv*, 1879, LXI, 191-199) and HENSE (*Shakespeare*, 1884, pp. 63 f.) cite a number of classical and modern analogs for 147, but none has any real significance.—POOLER (ed. 1918): Probably belonging to the same series as cxlii.

1, 2.] SARRAZIN (*William Sh.'s Lehrjahre*, 1897, p. 154) compares a poem in Sidney's *Arcadia*, 1593, book III (1922 ed., II, 9), ending, "Sicke to the death, still loving my disease." See the introduction to 118.—POOLER (ed. 1918) compares Horace, *Odes*, II.ii.13, "crescit indulgens sibi dirus hydrops."

3. *preserue the ill*] POOLER (ed. 1918): Maintain the illness.

5.] MALONE (ed. 1780) compares *The Merry Wives*, II.i.5 f., "though Love use Reason for his precisian [first folio reading], he admits him not for his



counsellor." He adds (ed. 1790) that FARMER suggests the reading "for his *physician*."

7, 8. I . . . *except*] SCHMIDT (1874) defines *approoue*: Experience.—DOWDEN (ed. 1881) explains his omission of the comma after *approoue*: The meaning is, "I, who am desperate, now experience that desire which did object ("except" =object) to physic, is death." [PALGRAVE (ed. 1865), omitting the comma like all the other editors here cited, had paraphrased, "I now discover that desire which reason rejected, is death." ]—BEECHING (ed. 1904): I, whose condition is grown desperate, find by experience that for desire (i. e. love) to refuse the physic of reason means death.—CASE (in Pooler, ed. 1918), explaining *Phisick* as the subject of *did except*: Shakespeare is the patient, whose disease, love or desire, is a dangerous appetite, which he gratifies against the advice of his physician Reason, and in which, indulged thus against the interdict of physic, he finds death.—TUCKER (ed. 1924): 'Physic' might be either subject or object. . . . The latter ['desire which rejected medical treatment'] is the more natural for 'except.' [N. E. D. (1894), citing this line, defines *except*, "To object to; to take exception to." So SCHMIDT (1874).]

9.] MALONE (ed. 1780): It seems to have been a proverbial saying. [He cites *Love's Labor's Lost*, V.ii.28, "Great reason; for past cure is still past care." ]—POOLER (ed. 1918): The proverb is here inverted, since reason, the physician, has left me and ceased to care for me, I cannot recover; "past care, past cure" is what Shakespeare says here.—TUCKER (ed. 1924) adds *Richard II*, II.iii.171, "Things past redress are now with me past care."—JENTE (*Proverbs of Sh.*, 1926, p. 410) gives another example of this proverb in *Henry VI*, III.iii.3.

12. *randon*] This good old spelling is kept (see Textual Notes) by only two editors.

14.] STEEVENS (ed. 1780) compares *Love's Labor's Lost*, IV.iii.254, "Black is the badge of hell."—AUGUST ACKERMANN (*Seelenglaube bei Sh.*, 1914) discusses at length Sh.'s notions of night and hell. He finds it strange (pp. 86 f.) that the idea of night's ugliness, danger, and horror "is the ruling idea, in fact the solely ruling idea, in Shakespeare, even as it was in primitive beliefs in spirits." Sh.'s concept of hell (pp. 117 f.), sometimes dark, sometimes fiery, follows the medieval confusion of pre-Christian and post-Biblical notions. It is clear (p. 137) that primitive, animistic thoughts and concepts have an important place in Sh.'s world of ideas, and are often the high points of his verse. Too often these primitive ideas had been set forth crudely and repulsively. But Sh. knew how to free them from all that is crude and repulsive: "in his magic laboratory the common, slag-covered ore was transmuted into pure, unalloyed gold."—TUCKER (ed. 1924): On the contrary, she is 'black' (physically, but with a play upon the other sense) and 'dark' (morally) as night.—BROOKE (ed. 1936) on lines 13 f.: Repeats in intenser form the execration of . . . [152.13 f.].

## 148

O Me! what eyes hath loue put in my head,  
 Which haue no correspondence with true fight,  
 Or if they haue, where is my iudgment fled, 3  
 That cenfures fallfely what they fee aright?  
 If that be faire whereon my falfe eyes dote,  
 What meanes the world to fay it is not fo? 6  
 If it be not, then loue doth well denote,  
 Loues eye is not fo true as all mens: no,  
 How can it? O how can loues eye be true, 9  
 That is fo vext with watching and with teares?  
 No maruaile then though I miftake my view,  
 The funne it felfe fees not, till heauen cleeres. 12  
 O cunning loue, with teares thou keepft me blinde,  
 Least eyes well feeing thy foule faults fhould finde.

7. *loue*] *that* Lettsom conj. (Dyce), Huds.<sup>2</sup>

8. *eye*] *ay* (italic) Coll.<sup>3</sup> "*ay*" Beech. conj., Wal. conj.

*all*] Omitted by Ew.

*mens: no,*] *mens: no* Ben. *Mens. No*, Gild.<sup>1</sup>, Sew., Mur., Ew., Evans. *Mens. No*; Gild.<sup>2</sup> *mens. No*. Gent. *men's no*. Lettsom conj., Sta.

conj., Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>, Rol., Kit. *men's: no*. Walker conj. (*Critical Examination*, 1860, III, 368), Oxf., Herf., Bull., Yale. *men's: no*; Sta. *\*men's 'No.'* Glo., Coll.<sup>3</sup>, Wh.<sup>2</sup>, Beech. conj., Wal. conj., Tuck., Rid. conj. *men's. No!* Ktly.

14. *well seeing*] Ben., Lint., Gild.<sup>1</sup>, Tyler, Har. Hyphened by the rest.

A Latin translation of 148 by G. D. KELLOGG appears in the *Classical Weekly*, 1909, II, 175.

2.] BROOKE (ed. 1936): See nothing as true sight sees it.

4. *censures*] MALONE (ed. 1780): Estimates. [So SCHMIDT (1874).]—POOLER (ed. 1918): Judges or interprets.

5, 6.] Compare 127.1 f., 131.5 f., 132.13 f., 147.13 f.

8. *mens: no,*] LETTSOM (in Dyce, ed. 1857, and Walker, *Critical Examination*, 1860, III, 368 n.) reads *men's no*. and suggests that a pun is intended, *eye* (*I=ay*). With this STAUNTON (ed. 1860) agrees.—WYNDHAM (ed. 1898, p. 266) says that the colon is "a piece of punctuation so exquisite as to affirm an author's hand. . . . No journeyman-printer, no pirate-publisher, achieved that effect. It leads up, with the prescience of consummate art, to the rhythmical stress on the second 'can' in line 9, and, in its own way, it is as subtle. [In his notes on lines 8 f. he expresses regret that (see Textual Notes) "this exquisite piece of punctuation . . . has been frequently destroyed by emendation." For a similar wonderful colon see II, 272.]—BEECHING (ed. 1904) on Lettsom: If so, it is impossible to make it evident in reading, for the pun re-



quires two inconsistent punctuations. Probably the pun belongs to the second "eye" in line 9, and line 8 should read, 'Love's "ay" is not so true as all men's "no." '—LEE (ed. 1907) thinks that "no particular sanctity attaches to this perplexing punctuation," though he retains it.—PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 9) is as greatly impressed as Wyndham with the "exceptional beauty" of this passage as pointed in Q.—PORTER (ed. 1912) also calls the punctuation "exquisite."—ALDEN (ed. 1916): The punctuation of the Q is far from sacred, and the rhythm of "mens: no," while it may be "exquisite," is very exceptional.—POOLER (ed. 1918), retaining the Q reading: It would seem a pity to exchange for a pun one of the loveliest rhythms in Shakespeare.—TUCKER (ed. 1924) objects to the punctuation of Q: This both loses a point and is rhythmically abnormal for the sonnets.—ALDEN (*P. M. L. A.*, 1924, XXXIX, 566): [The colon] is clearly not a matter of rhythm at all, but of meaning. . . . The only exceptional feature is in placing so strong a rhetorical pause so near the end of the line.—RIDLEY (ed. 1934) on Pooler: Q's punctuation gives a rhythm lovely indeed, but utterly unlike the Shakespeare of the Sonnets.

10. **watching**] SCHMIDT (1875, pp. 1337 f.): Wakefulness.

11. **mistake my view**] SCHMIDT (1875): Fail in, err in (my view).—POOLER (ed. 1918) compares 141.4.—BROOKE (ed. 1936): Misjudge what I see.

13. **loue**] DOWDEN (ed. 1881): Here he [Sh.] is perhaps speaking of his mistress, but if so, he . . . views her as Love personified.—TUCKER (ed. 1924): The word has shifted its meaning from that of ll. 7, 8. Here . . . it denotes the loved one. The woman deliberately keeps him 'blind' by making him 'watch' and weep till his eyes are ruined.

13, 14.] CONRAD (*Archiv*, 1879, LXI, 199) compares 149.14.

## 149

CAnst thou O cruell, say I loue thee not,  
 When I against my selfe with thee pertake:  
 Doe I not thinke on thee when I forgot 3  
 Am of my selfe, all tirant for thy sake?  
 Who hateth thee that I doe call my friend,  
 On whom froun'ft thou that I doe faune vpon, 6  
 Nay if thou lowrst on me doe I not spend  
 Reuenge vpon my selfe with present mone?  
 What merrit do I in my selfe respect, 9  
 That is so proude thy seruice to dispise,  
 When all my best doth worship thy defect,  
 Commanded by the motion of thine eyes. 12  
 But loue hate on for now I know thy minde,  
 Those that can see thou lou'ft, and I am blind.

- |   |  |
|---|--|
| 1. <i>I...not</i> ] Quoted by Bray conj.                          | 5. <i>hateth thee</i> ] <i>hateth thou</i> , Gild. <sup>1</sup>        |
| 3. <i>I forgot</i> ] <i>I forget</i> 1796 ed. <i>I,</i>           | <i>hatest thou</i> , Sew.-Evans.                                       |
| <i>forgot</i> , Wal.  | <i>I doe</i> ] <i>do I</i> Gild. <sup>1</sup> , Sew. <sup>1</sup>      |
| 4. <i>Am</i> ] All Sew.-Evans.                                    | <i>friend</i> ,] Ben., Lint., Gild. <sup>1</sup> ,                     |
| <i>my selfe</i> ,] <i>myself</i> ; Cap. <i>myself</i>             | Sew. <sup>1</sup> , Har. <i>friend?</i> The rest.                      |
| Hazlitt, But., Wal.   | 6. <i>vpon</i> ,] Lint., Har. <i>vpon</i> . Ben.,                      |
| <i>all tirant</i> ] Ben., Lint., Gild.,                           | Gild. <sup>1</sup> <i>vpon?</i> The rest.                              |
| Sew. <sup>2</sup> -Evans, Wynd., But., Bull.,                     | 7. <i>lowrst</i> ] <i>lower'st</i> Bell, Huds. <sup>1</sup> ,          |
| Rid., Kit., Har. <i>all</i> , <i>Tyrant</i> , Sew. <sup>1</sup> , | Rol., Har.   |
| Cap. <i>all truant</i> Mal. conj. <i>all-</i>                     | 12. <i>eyes</i> .] Ben., Lint., Gild. <sup>1</sup> , Sew. <sup>1</sup> |
| <i>tyrant</i> , Hazlitt, Ktly., Beech., Tuck.                     | <i>eyes?</i> The rest.   |
| <i>all tyrant</i> , The rest.                                     |  |

CONRAD (*Archiv*, 1878, LX, 50): In this glorious sonnet, steeped in love's melancholy, I again see such a number of personal allusions, such an individual distinctness in description, that I do not hesitate to add it to the poet's personal confessions.

1.] BRAY (*T. L. S.*, July 4, 1942, p. 331): For the Dark Lady to tax Shakespeare with lack of love is a strange reversal of roles. . . . Should we not add quotation marks . . . and put "I love thee not" into the woman's mouth? "Hate on" [line 13] would then follow naturally.

2.] STEEVENS (ed. 1780): I. e. take part with thee against myself.—MALONE (ed. 1790): A *partaker* was . . . the term for an associate or confederate in any business.

4. *all . . . sake*] MALONE (ed. 1780): That is, for the sake of *thee*, thou tyrant. [*All tirant* is thus referred to the person addressed by DOWDEN (ed. 1881), BEECHING (ed. 1904), POOLER (ed. 1918), TUCKER (ed. 1924), BROOKE (ed. 1936), and others.]—ALDEN (ed. 1913) explains *all tirant*: Myself having



become altogether a tyrant. [So TYLER (ed. 1890) and WYNDHAM (ed. 1898).] If *tyrant* is followed by a comma, *for thy sake* modifies *forgot*; if not, it should probably be taken with *all tyrant*, but with little difference of meaning. [This second punctuation he explains (ed. 1916): "Tyrannically cruel—like you—to myself; or, in like manner, explained by the second quatrain,—cruel to everyone on whom you frown."]

5.] STEEVENS (ed. 1780): This is from one of the Psalms [cxxxix.21]: "Do not I hate them, O Lord, that hate thee?"—ALDEN (ed. 1916) compares 89.14.

9, 10.] POOLER (ed. 1918): What quality do I regard as good in myself, which is too proud to serve you?

11. defect] POOLER (ed. 1918): Want of beauty or of good qualities.

12.] STEEVENS (ed. 1780) compares *Coriolanus*, V.vi.39, "He wag'd me with his countenance."—MALONE (the same) cites *Antony and Cleopatra*, II.ii.211-213, "Her gentlewomen . . . tended her i' th' eyes, And made their bends adornings."

## 150

OH from what powre haſt thou this powrefull might,  
 VVith infufficiency my heart to ſway,  
 To make me giue the lie to my true fight, 3  
 And ſwere that brightneſſe doth not grace the day?  
 Whence haſt thou this becomming of things il,  
 That in the very reſuſe of thy deeds, 6  
 There is ſuch ſtrength and warrantife of ſkill,  
 That in my minde thy worſt all beſt exceeds?  
 Who taught thee how to make me loue thee more, 9  
 The more I heare and ſee iuſt cauſe of hate,  
 Oh though I loue what others doe abhor,  
 VVith others thou ſhouldeſt not abhor my ſtate. 12  
 If thy vnworthineſſe raid loue in me,  
 More worthy I to be belou'd of thee.

- 
- |  |  |
|--|--|
| 1. <i>powre</i> ] Lint., Kit. <i>power</i> The rest.   | <i>sway</i> ? The rest.                                  |
| <i>powrefull</i> ] Ben., Lint., Kit. <i>powerful</i> The rest. <i>prideful</i> or <i>scornful</i> or <i>harmful</i> Robertson conj. ( <i>Problems</i> , 1926, p. 242). | 6. <i>deeds</i> ,] <i>deeds</i> ; Q (Trinity College).   |
| 2. <i>sway</i> ,] Ben., Lint., Gild. <sup>2</sup> , Tuck., Rid., Har. <i>sway</i> ; Sew.-Evans, Cap.   | 8. <i>best</i> ] <i>bests</i> Gild., Sew., Mur., Evans.  |
|  | 10. <i>cause</i> ] <i>chuse</i> Gild. <sup>1</sup>       |
|  | <i>hate</i> ,] Ben., Lint., Har. <i>hate</i> ? The rest. |
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2.] SCHMIDT (1874) defines *insufficiency*: Incompetency. [So *N. E. D.* (1900).]—DOWDEN (ed. 1881): To rule my heart by defects.—POOLER (ed. 1918) substitutes, “in spite of your defects.”—TUCKER (ed. 1924): To dominate my heart by means of shortcomings; by your very ‘unworthiness’ (l. 13) to dominate it.

4.] STEEVENS (ed. 1780) compares *Romeo and Juliet*, III.v.18 f., “I am content, so thou wilt have it so, I’ll say yon grey is not the morning’s eye.”—POOLER (ed. 1918): *Viz.* to swear that black is white, that you are lovely.

5. *becoming*] SCHMIDT (1874): Grace.—To the line MALONE (eds. 1780, 1790) cites parallels in *Antony and Cleopatra*, I.i.48 f., I.iii.96, II.ii.243 f.—VERITY (ed. 1890) explains *this . . . il*: The faculty of making things ill look well. [He compares 40.13 and 95.11 f.]—LEE (ed. 1907): This grace of rendering seemingly evil things.

7. *warrantise*] SCHMIDT (1875): Surety, pledge [as in *1 Henry VI*, I.iii.13].—*N. E. D.* (1921), citing this line: The state or fact of being guaranteed.

*skill*] SCHMIDT (1875): Discernment, sagacity, mental power.

9, 10.] MALONE (ed. 1790) quotes somewhat similar passages from Catullus, carmen 85, “Odi et amo: quare id faciam, fortasse requiris. Nescio, sed fieri



sentio et excrucior," and Terence, *Eunuchus*, lines 70-73, "O indignum facinus! nunc ego Et illam scelestam esse et me miserum sentio: Et taedet et amore ardeo, et prudens sciens, Vivos vidensque pereo, nec quid agam scio."

13, 14.] POOLER (ed. 1918): *I. e.* you should love the unworthy as I do in loving you.—TUCKER (ed. 1924): I am all the *more* a fit lover for you, since *I* am doing an unworthy thing in loving you.

## 151

L Oue is too young to know what confcience is,  
 Yet who knowes not confcience is borne of loue,  
 Then gentle cheater vrge not my amiffe, 3  
 Least guilty of my faults thy fweet felfe proue.  
 For thou betraying me, I doe betray  
 My nobler part to my grose bodies treason, 6  
 My foule doth tell my body that he may,  
 Triumph in loue, flesh staies no farther reason,  
 But ryfing at thy name doth point out thee, 9  
 As his triumphant prize, proud of this pride,  
 He is contented thy poore drudge to be  
 To stand in thy affaires, fall by thy fide. 12  
 No want of confcience hold it that I call,  
 Her loue, for whose deare loue I rife and fall.

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2. borne] born Lint. +.	Har.).
loue,] Ben., Lint., Har. love?	this] his Ew., Walker conj.
The rest.	(Critical Examination, 1860, II, 224).
6. grose] great Var.	13. hold] holds Wh. <sup>2</sup> , Neils.
7. may,] may Lint., Gild. <sup>2</sup> +.	14. Her loue] Ben.-Evans, Mal. <sup>1</sup> ,
8. farther] further Huds., Oxf.,	Coll. <sup>1</sup> , Coll. <sup>2</sup> , Huds. <sup>1</sup> , Del., Wh. <sup>1</sup> , Hal.,
Yale.	Har. Her—love Mal. <sup>2</sup> , Var., Ald.,
9. thy] the Wal.	Knt., Bell. Her (roman) love (italic)
10. prize,] *Prize; Gild. <sup>2</sup> + (except	Coll. <sup>3</sup> , Huds. <sup>2</sup> Her "love" The rest.

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WHITE (*Sh.'s Scholar*, 1854, p. 476) finds it "impossible to admit" that Sh. "would, in his own person, address to *any* woman such gross *double entendres* as are contained" in lines 8-14. To which one might reply that the woman in question is represented as a prostitute, who presumably enjoyed grossness.—CONRAD (*Archiv*, 1878, LX, 42): This sonnet is an answer to the reproach of lack of conscience made to the poet by his mistress. Of what this lack of conscience consists may readily be seen from the somewhat strongly obscene allusions. [He adds (p. 44) that he does not "find in this poem a premeditated obscenity, called forth by bitterness, but rather a sensual excitement luxuriating in reminiscences, so that—for his day—the poet speaks wantonly and—for ours—crudely."]—SHINDLER (*G. M.*, 1892, CCLXXII, 78): [151] is not only obscene but sickly and nauseous.—BULLEN (*Sh.'s Sonnets*, 1921, "Note," p. 6) describes it as "packed with ribaldry."—TUCKER (ed. 1924): This composition is one which, from the nature of its contents, might well be let die. We must not on that account deny its authorship, but it may be noted that the breaks and runnings-on of the lines (8, 10, and especially the latter) produce an effect of jerkiness strange to an ear accustomed to the usual movement in the sonnets. [Apparently for this reason he describes it on p. li as "of doubtful authenticity."]—ROBERTSON (*Problems*, 1926, p. 242): A highly anomalous Sonnet,



isolated in tone and purport from all the others, and introducing a grossness nowhere else to be found in the Quarto. [But 20, 138, and 144 are equally gross.]—YOUNG (*Sonnets of Sh.*, 1937, p. 29): [151] is so frankly physiological as to violate even the shreds of taboo that Professor Freud has left us. . . . [When compared with the playful 20, it leaves no] possible doubt as to the psychological attitude of the author . . . toward the man and toward the woman.—The majority of editors and critics pass this sonnet by in silence, and probably most readers fail to understand it.

1.] STOPES (ed. 1904) compares 115.13. So POOLER (ed. 1918).—TUCKER (ed. 1924): There is a play upon senses of 'conscience,' viz. (1) moral sense and understanding, (2) guilty 'knowing.'—BROOKE (ed. 1936): I take this to mean that the poet's love has been too recently fulfilled.

2.] DOWDEN (ed. 1881) compares *The Merry Wives*, V.v.31, "Why, now is Cupid a child of conscience."

3. **cheater**] SCHMIDT (1874): Swindler.—VERITY (ed. 1890): [*Cheater* has] its ordinary sense of rogue. [So DOWDEN (ed. 1881) and ROLFE (ed. 1883).]—TUCKER (ed. 1924): Addressed to the woman who 'betrays' both him (l. 5) and also (if the same woman as in . . . 136, 141, 152) her husband. For the oxymoron cf. 'tender churl' (1.12).—CLARKSON and WARREN (*Law of Property*, 1942, p. 34) also prefer "rogue" or "swindler" to the "escheator" of STAUNTON (ed. 1860), adding: Possibly "deceiver" would be better than either.

**amisse**] SCHMIDT (1874): Wrong, offence [as in 35.7].—BROOKE (ed. 1936) explains *vrge* . . . *amisse*: Do not stress my sinfulness.

7. **that he may**,] PERCY SIMPSON (*Shakespearian Punctuation*, 1911, p. 26): The pause after 'may' suspends the voice for a moment before the ringing note of 'triumph' in the line which follows.—ALDEN (*P. M. L. A.*, 1924, XXXIX, 567): This is worse than the "exquisite" colon discovered by Wyndham [at 148.8].

8. **reason**] POOLER (ed. 1918): Perhaps, as often, speech. [*N. E. D.* (1904) glosses it as "talk or discourse."]

8-11.] CONRAD (*Archiv*, 1878, LX, 43 n.): 'Flesh' is . . . equated with 'yard'; hence it appears personified as masculine. [Conrad here seems to be following DELIUS (ed. 1872). See *N. E. D.* (1921), *yard* (sb.<sup>2</sup> 11), for the meaning "penis."]

9-14.] ROLFE (ed. 1883) compares Mercutio's speech in *Romeo and Juliet*, II.i.23-29: "'T would anger him To raise a spirit in his mistress' circle Of some strange nature, letting it there stand Till she had laid it and conjur'd it down. . . . I conjure only but to raise up him."

10. **triumphant prize**] WALKER (*Critical Examination*, 1860, III, 368) explains as meaning "the prize of his triumph." He compares Fulke Greville's *Alaham*, about 1600, V.i.8, "*Hala's* Present, this Triumphant Robe."

**proud**] TUCKER (ed. 1924): Playing upon the physical sense of the word. *Flesh* is 'proud' when it swells. [Quoted by BROOKE (ed. 1936).]

14.] TYLER (ed. 1890) explains foolishly: "Rise in the triumph of the flesh, and fall in the subjugation and humiliation of the soul." He shied from the idea that lines in 151 "might be taken *sensu male pudico*."—ROLFE (ed. 1905) on Tyler: The latter part of the paraphrase is too serious for the general tone of the sonnet, which is the only one in the series which is frankly and realistically gross. There is nothing of the spirit of 129 in it.

## 152

**I**N louing thee thou know'ft I am forfworne,  
 But thou art twice forfworne to me loue fwearing,  
 In act thy bed-vow broake and new faith torne, 3  
 In vowing new hate after new loue bearing:  
 But why of two othes breach doe I accufe thee,  
 When I breake twenty: I am periur'd moſt, 6  
 For all my vowes are othes but to miſufe thee:  
 And all my honeſt faith in thee is loſt.  
 For I haue fworne deepe othes of thy deepe kindneſſe: 9  
 Othes of thy loue, thy truth, thy conſtancie,  
 And to inlighten thee gaue eyes to blindneſſe,  
 Or made them ſwere againſt the thing they ſee. 12  
 For I haue fworne thee faire: more periurde eye,  
 To ſwere againſt the truth fo foule a lie.

2. *forsworne*] *forsworn*, Cap., Mal.+ (except Tyler, Har.). *for-sworn*; Tyler.

*me loue swearing*,] Ben., Lint., Glo., Wh.<sup>2</sup>, Rol., Tyler, Wal., Tuck.; Har. *me*, *Love-swearing*; Sew.<sup>1</sup> *me love-swearing*; Ew. (apparently). \**me love swearing*; The rest. *me (love) swearing*; Fleay conj. (*Biographical*

*Chronicle*, 1891, II, 223).

3, 4. *act...torne,...vowing*] *act—... torn;...vowing*—Fleay conj. (*loc. cit.*).

3. *broake*] *brooke* Ben.

6. *twenty*:] Ben., Lint., Har. *twenty*! But., Pool. *twenty*? The rest.

13. *eye*] Ben., Lint., Gild., Hadow, Wal. *I* The rest.

14. *fo* Q.

GEORGE ROSS (*Studies*, 1867, p. 53): [Sh.'s] spirit was delicate and loved purity, yet it is obvious that it did not hinder him from lapsing into an unchaste life. . . . We learn with pain from . . . [152] that he made "old offences of affections new." [Similar knowledge is given to literalists by 138, 144, 151, and others.]—GREGOR (*Shakespeare*, 1935, p. 545) supposes that all the poetic art of a genius is required to express, in the fourteen lines of a sonnet, with such painful clarity, not only the facts of his own marriage and of the marriage of his mistress, and of her infidelity which is the betrayal of a new union, but also to call back all oaths which he once swore about her beauty and purity. He thinks himself not too bold in concluding that bitter experience now expands over the whole of the universe and of life, even as earlier mutability penetrated the harmony between friend and poetry.

1. **I am forsworne**] TUCKER (ed. 1924): Presumably towards his own wife.

1-3.] VON MAUNTZ (Sh.'s *Gedichte*, 1894, p. 298) compares Ovid, *Amores*, III.xi.21 f., "Turpia quid referam vanae mendacia linguae Et periuratos in mea damna deos?"

2. **twice forsworne**] LEE (ed. 1907): The lady has not only played the poet



false, but her husband as well. [So TUCKER (ed. 1924). But some commentators would replace *husband* by *other lover*.]

3.] FLEAY (*Biographical Chronicle*, 1891, II, 223): [The words mean] not her unfaithfulness to her husband, but her refusal to fulfil a promised assignation with Shakespeare.—WYNDHAM (ed. 1898, p. 328) believes the line to "indicate that the Dark Lady was married."—BEECHING (ed. 1904): The breach of "new faith" is in vowing "new hate" to the poet. There is no reference . . . [as WYNDHAM (ed. 1898) says] to breaking off the intrigue with the friend.—POOLER (ed. 1918) explains lines 3 f.: You were false to your husband when you vowed to love me and are false to me when you vow to hate me.—TUCKER (ed. 1924) explains *broake* as "having been broken" and *torne* as indicating "like a document of contract."—See 142.8 n.

7. *misuse*] SCHMIDT (1875): Speak falsely of, misrepresent. [So *N. E. D.* (1907), citing only this line.]—POOLER (ed. 1918): If "my vows" are the "deep oaths" of ll. 9, 10, "misuse" will mean misrepresent, *sc.* by swearing that you are beautiful.—TUCKER (ed. 1924) explains the line: I. e. (yes, perjured,) for all my vows concerning you are oaths, and they are proved to be false.

9. *deepe othes*] *N. E. D.* (1894) defines deep as "solemn, grave." So TUCKER (ed. 1924), who cites Turbervile, *Tragical Tales*, 1587 (1837 reprint, p. 117), "they all . . . gan to sweare by deepe And very solemne othes."

11.] WALKER (*Critical Examination*, 1860, I, 131) calls *gaue* a preterite used as a participle.—DOWDEN (ed. 1881): To see thee in the brightness of imagination I gave away my eyes to blindness, made myself blind.—POOLER (ed. 1918): I shut my eyes to your defects so as to think of you as fair.—TUCKER (ed. 1924) explains *gaue* . . . *blindnesse*: Surrendered sight to blindness, i. e. allowed it to see nothing. . . . He refused to see the truth.

13. *eye*] I. e. the pronoun *I*: see Textual Notes.—PORTER (ed. 1912), as almost always, defends Q. Here *eye* is correct, "since the reference is to the *eye* of sense and *eyes* of l. 11, now forsworn by himself."

## 153

*C**upid* laid by his brand and fell a sleepe,  
 A maide of *Dyans* this aduantage found,  
 And his loue-kindling fire did quickly sleepe 3  
 In a could vallie-fontaine of that ground:  
 Which borrowd from this holie fire of loue,  
 A datelesse liuely heat still to indure, 6  
 And grew a feething bath which yet men proue,  
 Against strang malladies a foueraigne cure:  
 But at my mistres eie loues brand new fired, 9  
 The boy for triall needes would touch my brest,  
 I sick withall the helpe of bath desired,  
 And thether hied a fad distemperd gwest. 12  
 But found no cure, the bath for my helpe lies,  
 Where *Cupid* got new fire; my mistres eye.

5. *this*] *his* Gild.-Evans.

6. *datelesse liuely*] Hyphened by Walker conj. (*Critical Examination*, 1860, I, 36), Sta., Dyce<sup>2</sup>, Dyce<sup>3</sup>, Huds.<sup>2</sup>, Tuck.

8. *strang*] Lint. *strong* Tyler conj., Stopes conj., Tuck. *strange* The rest.

9. *eie*] *Eyes* Sew.-Evans.  
*new fired*] Hyphened by Mal. + (except Kit.).

10. *The*] *Thy* Ben.

11. *withall*] *with all* Ben., Gild.  
*bath*] *Bath* Cap., Steevens conj.

12. *thether*] Ben., Lint. *hither* 1797 ed. *thither* The rest.

*sad distemperd*] Hyphened by Del.

14. *Where*] *When* Mur., Gent., Evans.

*eye*] Lint. *eyes* The rest.

153 and 154 are often called a "third series" or an appendix. See the section on Arrangement, II, 74-116.—MACKAIL (*Lectures*, 1911, pp. 202 f.). Judging from style I am inclined to think that they are not by Shakespeare at all. [So POOLER (ed. 1918) and others: see II, 42-52.]

MALONE (ed. 1780): [153 and 154] are composed of the very same thoughts differently versified. They seem to have been early essays of the poet, who perhaps had not determined which he should prefer. He hardly could have intended to send them both into the world.—STEEVENS (the same) objects that 105.3 f., 7-10, show "that the poet intended them alike for publication."—COLLIER (ed. 1843): [153 and 154] have no connection with those that precede them. They are, in fact, only to be looked upon as one sonnet, the same thought running through both, as if the author had first composed one, and not quite pleasing himself, had afterwards written the other.—J. C. BUCKNILL (*Medical Knowledge of Sh.*, 1860, p. 288): [Both probably refer] to the use of some hot medicinal spring.—CONRAD (*Archiv*, 1878, LX, 36): How would it be if by these medicinal springs we should understand marriage? If the eyes of the mistress had enkindled the wild fire, long become quiet, in the poet's heart



into such flames that even that spring of proved power was shown to be without effect? And if the poem was written after a trip to Stratford?—KRAUSS (*Jahrbuch*, 1881, XVI, 204) believes them trifles written for the gay company at some watering-place; they may well have had a conceit set as a theme.—STOPES (ed. 1904): It is quite possible that the friend had read the story to the poet, and that Shakespeare took or sent him the two renderings, to see which he liked best, meaning to destroy the other, but the friend liked both. There is more thought in the former [153], more music in the latter [154].—GREENWOOD (*Sh. Problem Restated*, 1908, pp. 128 f.) remarks that the queen, "the poet's 'Mistress,'" was in Bath in 1592. Probably "Sh." was there at the same time, and hence he wrote these paraphrases. See the notes on line 11.—H. W. WELLS (*S. A. B.*, 1937, XII, 122): [They] make an excellent and more or less impersonal cadenza to the series as a whole, for they are light, witty and somewhat disillusioned. [But does not this comment suggest forgetfulness of their original?—YOUNG (*Sonnets of Sh.*, 1937, p. 114): [153 and 154] impress me as expressing Shakespeare's complete forgiveness. . . . They may be as cold and conventional as you please, but the fact that he sent them to her [the dark woman], or placed them where they are, . . . indicates the mood in which he had been left after her affair with . . . [Southampton] was over.

The sources of 153 and 154 have caused almost endless discussion—and repetition. In 1878 HERTZBERG (*Jahrbuch*, XIII, 158–162) announced his self-styled discovery of "Eine griechische Quelle zu Sh.'s Sonetten"—an epigram by Marianus Scholasticus in the Palatine Anthology, IX.627. (Hertzberg said IX.637, and his error has been continually reproduced, as by ALDEN [ed. 1916].) The Palatine Anthology, however, was first printed by R. F. P. Brunck in 1772–1776; and, as JAMES HUTTON (*M. P.*, 1941, XXXVIII, 385) shows, "before 1603 there was no complete translation of the Anthology in print," while the epigram Hertzberg quoted (he is followed by DOWDEN [ed. 1881], ALDEN, POOLER [ed. 1918], and the rest) does *not* occur in the *Selecta epigrammata Graeca*, Basel, 1529,<sup>1</sup> or in any of the other "select translations" he mentions as containing it. Marianus's epigram was first printed in the Planudean Anthology, Florence, 1494 (IV.xix.35):

Τάσδ' ὑπὸ τὰς πλατάνους ἀπαλῶ πεπεδημένος ὕπνω  
 εὔδεν Ἔρως, Νύμφαις λαμπάδα παρθέμενος.  
 Νύμφαι δ' ἀλλήλῃσι, τί μένομεν; αἶθε δὲ τούτῳ  
 σβέσσαμεν, εἶπον, ὁμοῦ πῦρ κραδίης μερόπων.  
 Λαμπὰς δ' ὥς ἔφλεξε καὶ ὕδατα, θερμὸν ἐκέϊθεν  
 Νύμφαι ἐρωτῖάδες λουτροχοεῦσιν ὕδωρ.

HUTTON (p. 386) translates, "Beneath these plane trees, detained by gentle slumber, Love slept, having put his torch in the care of the Nymphs; but the Nymphs said one to another: 'Why wait? Would that together with this we could quench the fire in the hearts of men.' But the torch set fire even to the water, and with hot water thenceforth the Love-Nymphs fill the bath." Of the Palatine Anthology version (see also Mackail, *Select Epigrams from the Greek Anthology*, 1906, p. 205) POOLER (ed. 1918) gives this translation: "Here under the plane trees overcome with soft slumber slept Eros after giving his

<sup>1</sup> A fact noted also by J. C. COLLINS (see below), p. 849 n.

torch in charge to the nymphs. Then, said the nymphs, to one another, 'Why hesitate? Would that with this we had extinguished at the same time the fire of the heart of men.' But when the torch kindled the very waters, the water is hot that the amorous (?) nymphs pour thence into the bath."

Hertzberg's claims of discovery were promptly and justly ridiculed by ASHER (*Blätter für literarische Unterhaltung*, 1878, II, 694 f.). Asher called attention to REGIS's *Epigramme der griechischen Anthologie*, 1856, where (p. 179) epigram 627 is translated and the following note added: "Concerning baths that had hitherto been cold but had now become warm through Cupid and the torch of love, compare imitations in the *Latin Anthology* (III.28) about Baiae, which had previously been cold, down to Shakspeare's sonnets 153, 154."<sup>1</sup> Even before Regis, an old annotator in a Bodleian copy of Q (Malone 886), possibly its former owner THOMAS CALDECOTT (1744-1833), had jotted down in the margin opposite 153, "Brunck. Analect. 2. 513." This reference is, of course, to Marianus's epigram in the Palatine Anthology as printed in Brunck's *Analecta veterum poetarum Graecorum*, Strassburg, 1773 (II, 513). Again, J. C. COLLINS (*Fortnightly*, 1903, LXXIX, 848 f. n.) observed that a source "so obvious was not likely to have waited till 1878 for a German scholar to discover. It had . . . often been pointed out, and, indeed, was so notorious that Dr. Wellesley in his *Anthologia Polyglotta* (1849), p. 63, printed sonnet CLIV., without any remark, underneath the Greek original, as one of the versions."

The Latin Anthology epigram translated by Regis is attributed to one Regianus. HENSE (*Shakespeare*, 1884, pp. 65 f.) observed that Marianus writes of the warm bath of "Eros"; Regianus, of Baiae. Sh., he said, uses "the same images; but he uses them in nice contrasts." As late as 1913 STEPHAN VON HEGEDÜS (*Ungarische Rundschau*, II, 586-596) rediscovered Regianus's epigram. Probably composed in the fifth century, it goes as follows (Emil Baehrens, *Poetae Latini minores*, 1882, IV, 359):

Ante bonam Venerem gelidae per litora Baiae;  
Illa natare lacus cum lampade iussit Amorem;  
Dum natat, argentes cecidit scintilla per undas;  
Hinc uapor ussit aquas: quicumque natauit, amauit.

HUTTON (p. 387) observes that Regianus's lines, which were first published in 1590, may have some connection with Marianus's epigram, "but they certainly do not reproduce it, and writers on Shakespeare should not carelessly call them 'the Latin version.' " Meanwhile, PAUL TAUSIG (*Jahrbuch*, 1904, XL, 231-233) had directed attention to a sixteenth-century German analog, "Lobgesang von dem Warmen Bad zu Baden in Oestereich," by Christoph von Schallenberg (died 1597), first printed in 1624 (*Auserlesene Gedichte deutscher Poeten, gesammelt von Julius Wilhelm Zinkgref*, 1879, pp. 17 f.). An Italian analog of Marianus's epigram in Claudio Tolomei's *Versi et regole de la nuova poesia toscana*, Rome, 1539 (sig. M4), was noticed by WOLFF (*Jahrbuch*, 1911, XLVII, 191 f.):

<sup>1</sup> But Asher was wrong in saying that Regis had noted the parallel in his *Sh.-Almanach*, 1836.



Tradotto da M. Statio Romano  
de l'acque di Baia

Al lido già di Baia, sotto un bel Platano Amore  
Dormendo stanco presso posò la face,  
Naiade Calliroe, de li gioveni amanti pietosa,  
Toltola, l'immerse nel vago freddo rio.  
Ilqual, mentre dee smorzarla, accesi et arse,  
Quinci la belle acque sempre coccenti sono.

In 1914 CARL GRABAU (*Jahrbuch*, L, 153), reviewing the article, already mentioned, of Hegedüs, expressed uncertainty about how a Greek Anthology epigram came to Sh.'s attention. Following the Hungarian writer's lead, he decided that the Latin Anthology, containing Regianus's epigram, was probably the transmitter.

HUTTON (pp. 385-403) clears away a lot of dead wood. In addition to those already mentioned he quotes a number of epigrams imitated from or inspired by Marianus's Greek (Eros) verses or Regianus's Latin (Baiae). They include poems by or attributed to (1) Niccolò d'Arco (died 1546) in Baehrens, IV, 438; (2) Girolamo Angeriano, in his *Erotopaegnon*, Florence, 1512 (Naples, 1520, sig. C4); (3) Mellin de Saint-Gelais, about 1535 (*Œuvres*, ed. Blanchemain, 1873, III, 6); (4) L.-F. le Duchat, *Praeludiorum libri tres*, Paris, 1554, fol. 38<sup>v</sup>; (5) Johann Stigel (died 1562), in J. Gruter's *Delitiae poetarum Germanorum*, Frankfort, 1612, VI, 571; (6) Luigi Groto, *Rime*, Venice, 1577, p. 11; (7) Jean Grisel, *Premières œuvres poétiques*, Rouen, 1599, p. 79; (8) Matteo Toscano, *Anthologia epigrammatum*, Bordeaux, 1620, p. 145, also attributed to Matthaeus Faetanus, of Naples. "Two rather faint echoes of the theme in Ronsard" (*Œuvres*, 1923 ed., II, 278, 281) are recorded, as is also Giles Fletcher's *Licia*, 1593, sonnet 27 (first cited by LEE [*Life*, 1898, p. 113 n.]). SCOTT (*Sonnets élisabéthains*, 1929, p. 313) observes that Fletcher is imitating Angeriano's epigram. The only sixteenth-century translation of Marianus's epigram known to HUTTON (p. 392) occurs in Fausto Sabeo's *Epigrammata*, Rome, 1556, p. 791. He gives (pp. 398 f.) an interesting account of the relations of the various versions, and decides (pp. 401-403): "Though Shakespeare is closer to the Greek epigram than he is to the Baiae poems, his management of the theme suggests that he did not draw immediately on the epigram. . . . [His] immediate source still eludes us."<sup>1</sup>

6. *datelesse*] See 14.14 n., 30.6 n.

*liuely*] SCHMIDT (1874): Living.

7. *seething*] SCHMIDT (1875): Boiling.

8.] LEE (ed. 1907) compares *Venus*, line 916, "Gainst venomd sores, the onely soueraigne plaister."—TUCKER (ed. 1924), reading *strong*: [*Strange*] is doubtless defensible, but its appropriateness is not very clear, and the antithesis of a 'sovereign cure' to a 'strong malady' is obvious. [See Textual Notes.]

9.] M. B. OGLE (*American Journal of Philology*, 1913, XXXIV, 133 f.) gives a long list of parallels to this conceit.

<sup>1</sup> FRIPP (*Shakespeare*, 1938, I, 313 n.) says that Gray paraphrased the "original" Greek epigram in his Latin poem, "In Fontem Aquae Calidae" (*Works*, ed. Gosse, 1884, I, 197).

11. **bath**] STEEVENS (ed. 1780) suggested a reference to the city of Bath, but MALONE apparently negatived the suggestion.—E. H. PLUMPTRE (*Contemporary Review*, 1889, LV, 585-590) argues that Sh. wrote both sonnets after illness had driven him to Bath in the summer of 1593.—SARRAZIN (*Jahrbuch*, 1895, XXXI, 229), obsessed by the idea that Sh. had traveled in Italy (see the introduction to 44), suggested a reference, not to Bath, but to the famous old thermal springs at Padua, Pliny's *fontes Patavini*, which Martial also praised.—BEECHING (ed. 1904): There is undoubtedly a reference to the Bath waters, for the Greek original says nothing about curative powers.—TO VON KRALIK (*Kultur*, 1907, VIII, 392 f.) the two sonnets mean that, after all his emotional and sensual experience, Sh. actually had a breakdown, and that in the autumn of 1595 or the spring of 1596 he took the cure at Bath.—POOLER (ed. 1918): The reference to curative powers may have come from some intermediate form or adaptation of the epigram, such as Fletcher's *Licia* (1593), xxvii. [See HUTTON and LEE in the introduction, above.]—FORT (*R. E. S.*, 1927, III, 406): The poems . . . may have been handed by any gentleman to any lady who was going to stay at Bath. [Quoted by BROOKE (ed. 1936).]—P. R. JAMES (*Baths of Bath*, 1938, pp. 94, 109) thinks that "perhaps Shakespeare referred to a personal visit."—FRIPP (*Shakespeare*, 1938, I, 313) asserts that Sh. wrote the two sonnets while his company was playing at Bath in 1591, 1592, 1593, or 1597.—BULLOUGH (*M. L. R.*, 1939, XXXIV, 593) opposes Fort and Brooke: Bath is probably the place meant, but it was Shakespeare who had been there and had not been cured of a distemperature which he ascribed to love.—The foregoing suggestions seem tenuous indeed in the light of the source behind the poems and of the doubts so commonly thrown on their authorship. See also 154.9 n.

12. **distemperd**] SCHMIDT (1874): Diseased, bodily or mentally deranged.

14. **eye**] Rime demands the plural: see Textual Notes.



## 154

**T**He little Loue-God lying once a sleepe,  
 Laid by his fide his heart inflaming brand,  
 Whilst many Nymphes that vou'd chaste life to keep, 3  
 Came tripping by, but in her maiden hand,  
 The fayrest votary tooke vp that fire,  
 Which many Legions of true hearts had warm'd, 6  
 And so the Generall of hot desire,  
 Was sleepeing by a Virgin hand difarm'd.  
 This brand she quenched in a coole Well by, 9  
 Which from loues fire tooke heat perpetuall,  
 Growing a bath and healthfull remedy,  
 For men diseasd, but I my Mistrisse thrall, 12  
 Came there for cure and this by that I proue,  
 Loues fire heates water, water cooles not loue.

## F I N I S .

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|---|--|
| 2. <i>heart inflaming</i> ] Lint. <i>heart in flaming</i> Ben., Gild.-Ew., Evans.<br><i>heart and flaming</i> Gent. Hyphened by Cap. and the rest.<br>5. <i>fayrest</i> ] <i>faire</i> Evans.<br>8. <i>Was sleeping</i> ] <i>Was sleeping</i> , | Gild. <sup>2</sup> -Evans, Bell. <i>Was, sleeping</i> Cap., Coll., Huds. <sup>1</sup> , Del., Wh. <sup>1</sup> , Hal. Tyler, Oxf., Neils., Wal., Yale, Tuck., Brk.<br>11. <i>healthfull</i> ] <i>healthy</i> Bell. |
|---|--|
- 

JAMES HUTTON (*M. P.*, 1941, XXXVIII, 400) comments on the two sixteenth-century methods of making sonnets from epigrams, "by stretching and diluting" and by agglutinizing and adding "other matter borrowed elsewhere or original." He continues: "In Sonnet 153 the borrowed theme is set down compactly in the first six lines and a half, and is 'agglutinated' to the poet's original conceits that follow. In Sonnet 154 the borrowed theme runs into line eleven but has to be diluted."

1, 2.] HUTTON (p. 401): The first two lines are deficient in sense; they make the love-god in his sleep perform the act of laying aside his brand. . . . Noticing this difficulty Shakespeare in his second attempt [153.1] wrote very plainly. [He thinks this and other compressions are "decisive for the priority of 154." In a later article (*S.P.*, 1943, XL, 119 f.) he notes that Ronsard also based two sonnets upon an epigram in the Palatine Anthology, V.143, "one published in 1569 and the other in 1578." "They are," he says, "curiously parallel to Shakespeare's two treatments" of an Anthology epigram, "and no doubt the reason is that in both cases we have a first attempt followed by a second in the more accomplished mode."]

5. *votary*] POOLER (ed. 1918): One who vowed "chaste life to keep."

7. *Generall*] SCHMIDT (1874): Leader, chief.—With the line TUCKER (ed.

1924) compares *Love's Labor's Lost*, III.i.187 f., "great general Of trotting paritors."

9. Well] On the capital see II, 7.—POOLER (ed. 1918) says that "no one seems to have suspected a reference to Wells" here, though it is just as likely as a supposed reference to Bath (see 153.11 n.).

13. **this . . . proue**] DOWDEN (ed. 1881) explains *this*: This statement which follows (in l. 14).—BEECHING (ed. 1904): By that fact I prove this, that Love's fire, etc.





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